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By P. F. Change

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ΑΡΙΣΤΟΦΑΝΟΥΣ ΝΕΦΕΛΑΙ.

THE

CLOUDS OF ARISTOPHANES.

THE GREEK TEXT

WITH

A TRANSLATION INTO CORRESPONDING METRES,

AND

ORIGINAL NOTES.

πάντα καθαρὰ καθαροίς.

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PREFACE.

Ir is a question confessedly difficult to answer, in what manner and to what extent a translator is bound to conform to the conventional decorum of the age and nation in which he lives: whether he is to omit whatever in the least degree runs counter to those rules by which an author is now happily compelled to abide, a method which would infallibly destroy the whole humour of some of the most felicitous, and withal the most harmless passages of Greek Comedy and Roman Satire, or to follow his author even in his wildest extravagances, which would in many cases render his translation unreadable to by far the greater portion of English Society. It has been my endeavour to steer, as far as has been in my power, clear of either extreme: to leave nothing in my translation which can justly offend the classical reader: while at the same time I have not dared entirely to ignore any passage which seemed necessary to the full understanding of the true position of an author, who in spite of these occasional blemishes has been at all times venerated as well as admired, and that too even on moral grounds, by the best and wisest of mankind. For it must have been something more than the exuberance of wit which overflows every page of these Comedies, something more than that brilliancy of sarcastic humour which no imitator has ever approached, and of which, I sincerely hope and believe, no translation can entirely denude them; it must have been something beyond all this which has endeared Aristophanes in such a remarkable degree to so very many great and illustrious names, and among them, as is well known, to one of the severest Saints of the Christian Church, the "Glorious Preacher," St. Chrysostom. It was doubtless the excellence of their moral doctrines, the practical good sense, which, as Gibbon

truly remarks, is a faculty rarer and more precious than genius, and with which Aristophanes can, when he chooses to speak soberly, treat the great questions of Religion and Politics in Athens, and lay bare the causes of decay which were hurrying on that bright Republic to internal misery and external ruin. "Men smile," says Mr. Sewell, in his eloquent Introduction to the Dialogues of Plato a, "Men smile when they hear the anecdote of one of the most venerable fathers of the Church, who never went to bed without Aristophanes under his pillow. But the noble tone of morals, the elevated taste, the sound political wisdom, the boldness and acuteness of the satire, the grand object, which is seen throughout, of correcting the follies of the day, and improving the condition of his country,—all these are features in Aristophanes, which however disguised, as they intentionally are, by coarseness and buffoonery, entitle him to the highest respect from every reader of antiquity. There is as much system in the Comedies of Aristophanes as in the Dialogues of Plato. No one play is without its definite object: and the state of national education as the greatest cause of all [the vitiated condition of the public mind] is laid Whatever light is thrown by that admirable play upon open in the Clouds. the character of Socrates, and the position which he occupies in the Platonic Dialogues, it is chiefly valuable as exhibiting in a short but very complete analysis, and by a number of fine Rembrandt-like strokes, not any of which must be overlooked, all the features of that frightful school of sophistry, which at that time was engaged systematically in corrupting the Athenian youth, and against which the whole battery of Plato was pointedly directed." Moreover it may be observed that the Clouds is far the purest and the most refined of all the productions of the Aristophanic Muse: it was an attempt, as he says himself, to raise Comedy out of a mere coarse and licentious aiσχρολογία to a philosophic and elegant entertainment: an attempt which unfortunately failed, and the result of that failure may be witnessed in most of the poet's later plays: but an attempt carried out with so much taste and

σχρολογία' τοῖς δὲ μᾶλλον ἡ ὑπόνοια' διαφέρει δ' οὐ μικρὸν ταῦτα πρὸς εὐσχημοσύνην. Eth. Nic. IV. viii. 6.

p. 41.
 h Aristotle says that the New Comedy succeeded in a similar attempt. Τοῖε μὲν γὰρ (the old Comedians) γελοῖον ἢν ἡ al-

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vigour, that it would undoubtedly have been the most successful work of Aristophanes, had it not been for its one great and indelible blemish, its complete and entire misrepresentation of the character and tendencies of Socratic philosophy.

And this, it must be confessed, is another objection to the Play, far more formidable than the plea, which we have just considered, of its occasional indelicacy. But even this may be safely disregarded: for it is not difficult to discover the cause of the enmity which Aristophanes entertained towards Socrates: nor is it necessary that the character of either the one or the other should be vilified, (as has too often been done,) to account for it. The spirit of a new intellectual æra was brooding over Athens: from one extremity of the Hellenic world to the other, from the coast of Ionia to the coast of Italy, the movements of philosophy were beginning to make themselves felt. Nor can it be denied that this change was accompanied by a change for the worse in the morals and character of the people: the old faith was breaking up, and no new one was offered to their minds: it cannot be denied that the Athenians of the Peloponnesian War had degenerated in generosity, in uprightness, in Pan-hellenic patriotism from the men of Marathon and Platsea. And doubtless there were at Athens many excellent men who sighed for the integrity, the honour, the moral rectitude of the good old times; who were content to live as their fathers lived, to die as their fathers died: to be no wiser than their ancestors. And this principle though unsound c is nevertheless always respectable, and if sometimes a check to beneficial improvement is more frequently a guard against rash and hasty innovation. Such a spirit found an interpreter in Aristophanes: he looked back with regret to the days when the whole education of an Athenian was "to call for his rations and to say his Rhyppapse," as distinguished, as indeed they were, by the superior simplicity, honesty, and temperance of their discipline, and he viewed with disgust and

e "If all other things fail, men fly to this, that such or such things pleased our ancestors, and it were well for us if we could but match them. They set up their rest on such an answer, as a sufficient confutation of all that can be said: as if this were a great mischief that any should be found wiser than his ancestors." Sir Thomas More, Utopia, (Bp. Burnet's translation.)

apprehension this whole intellectual tendency which appeared to be bringing immorality and licentiousness in its train. His fault was that he did not discriminate: that he did not discern that the tendency was already taking two directions: that he confounded the efforts of Socrates to go on and build up a new and better morality in the place of the old which was now irretrievably undermined, with the sophistical school which would overthrow the old without substituting anything in its place: that he did not see that the only way then practicable of resisting the sophistical theories, was the way in which Socrates was attempting to proceed: that he looked upon their disputes as $\kappa\epsilon\rho\alpha\mu\epsilon\hat{\alpha}$, and identifying the two systems which were alike merely in their onward tendency and intellectual progress, thought he should be doing God service by acting against the whole. We, with the writings of Plato and Xenophon in our hands, know that he was wrong: but with his own writings in our hands, that he was honest, who shall dare deny?

Still, although the opposition of Aristophanes to the spread of literature on the score of the blow thereby inflicted on the old principles of virtue and of honour, must by no means be carelessly confounded with the willing ignorance of such cavillers as the Bestius of Persius, (Sat. vi. 37.), and the Jack Cade of Shakespeare's Henry the Sixth ('He hath corrupted the youth of our age by erecting a grammar school,' Part II. Act iv. sc. 7): and although the idea of his having been incited to this opposition by pecuniary motives, by the bribes of Anytus and Melitus, is universally surrendered, and can indeed be refuted on chronological considerations⁴, in spite of all this, a deep blot must always remain upon the memory of Aristophanes, as having forwarded actually if not intentionally, the foulest deed, save one, that ever disgraced the annals of mankind, the accusation and execution of Socrates. The words

⁴ Mr. Gilbert Cooper in his learned and ingenious Life of Socrates says, 'Ælian has made a most egregious blunder when he says that Melitus was concerned in hiring Aristophanes to compose it: for Melitus, when Socrates was brought to his trial (which was three or four and twenty years after this play was performed) is

called even then a young man: véos ris

µou φαίνεται καὶ ἀγνώs, says Socrates, Euthyphron ad init. If therefore he was then
a young man, he certainly must have been
too young to have entered into any plots
four and twenty years before that time.'
p. 55, note. See also Wigger's Life of
Socrates, chapter 7, section 3.

of the Platonic Apology are too plain to be misunderstood: την δυτωμοσίαν δεῖ ἀναγνῶναι αὐτῶν. «Σωκράτης ἀδικεῖ καὶ περιεργάζεται ζητῶν τά τε ὑπὸ γῆς καὶ οὐράνια, καὶ τὸν ῆττω λόγον κρείττω ποιῶν, καὶ ἄλλευς ταὐτὰ ταῦτα διδάσκων." Τοιαύτη τίς ἐστι· ΤΑΥΤΑ ΓΑΡ ΕΩΡΑΤΕ ΚΑΙ ΑΥΤΟΙ ΕΝ ΤΗΙ ΑΡΙΣΤΟΦΑΝΟΥΣ ΚΩΜΩΔΙΑΙ, Σωκράτη τινὰ ἐκεῖ περιφερόμενον φάσκοντά τε ἀεροβατεῖν καὶ ἄλλην πόλλην φλυαρίαν φλυαροῦντα, ὧν ἐγὼ σὐδὲν οὕτε μέγα οὕτε σμικρὸν πέρι ἐπαίω. Apol. 19 B.—It is urged that twenty years after its publication a Comedy which was not even then successful could not have had so powerful an influence over the Athenian mind: but Plato was a contemporary speaking of what he felt and knew: and his testimony, partial as he was to Aristophanes, must be held fully sufficient to establish the fact. Doubtless Aristophanes regretted the fatal result: doubtless he would join in the universal repentance which pervaded Athens, and sympathise with those deeply pathetic lines of the Poet whom he uniformly connected with Socrates, addressed to the Athenian audience,

ἐκάνετε, ἐκάνετε τὰν πάνσοφον
 Τὰν οὐδὲν ἀλγύνουσαν ἀηδόνα μουσᾶν ^e.
 Ye have slain—ye have slain—the wisest in song,
 The Nightingale of Science, who had done you no wrong.

And it is observed by Meineke that the Poets of the Middle Comedy who attacked and wrote against Plato, did it in a much more gentle and kindly spirit than that which animates the Clouds.

But although an entire misrepresentation of the Socratic philosophy, the picture in the Clouds is a faithful resemblance of what Mr. Mitchell calls "the outer Socrates:" so faithful that as Diogenes Laertius observes, Aristophanes is often really praising him, when he thinks he is holding him up to derision. Without this external likeness the satire could not have had its prodigious effect alike upon the enemies and the friends of Socrates. He himself, conscious as he was of the internal dissimilarity, was, not improbably, the least

Eurip. Palamedes, ap. Diog. Laert., ποιοὶ λανθάνουσιν ἐαυτοὺς, δι' ὧν σκώπτου II. v. 44. σιν, ἐπαινοῦντες αὐτὸν, and he quotes Clouds
 ¹ Diog. Laert., II. v. 27. Οἱ κωμφδο 410 sq.

moved of the audience. 'Ικανὸς ἢν καὶ τῶν σκωπτόντων αὐτὸν ὑπερορῷν, says his biographer ε, "He could afford even to contemn the scoffs of his assailants." Indeed that Socrates was believed to have disregarded the attack of the Comedian may be gathered with great probability from the well-known anecdote recorded by Ælian h that he stood up in his place in the Theatre the whole time that the play was being acted: that his followers felt it deeply, may be concluded with certainty from the frequent allusions to the Clouds in the Dialogues his which are extant to this day. But their sense of the injustice with which Aristophanes had treated their master, did not for a moment lessen their admiration of his genius the splendour of Athenian litera-

5 Diog. Laert., II. v. 26.

* So Plutarch: 'Αριστοφάνους δὲ, ὅτι τὰς Νεφέλας εξέφορε, παντοίως πᾶσαν ὕβριν αὐτοῦ (against Socrates) κατασκεδαννυντός, καί τινος τῶν παρόντων, τὰ τοιαῦτα ἀνακωμωδοῦντος, οὐκ ἀγανακτεῖς, εἰπόντος, ὁ Σώκρατες; μὰ Δί', οὐκ ἔγωγε, ἔφησεν, ὡς γὰρ ἐν συμποσίφ μεγάλφ τῷ θεάτρφ σκώπτομαι. Περὶ παίδων ἀγωγῆς.

1 See for example the quotation from Apology, 19. B. given above. Add Xenophon Symposium vi. 6. εἶπεν ὁ Συρακόσιος, ᾿Αρα σὺ ὁ Σώκρατες ὁ Φροντιστὴς ἐπικαλούμενος; — εἶπέ μοι πόσους ψύλλης πόδας ἐμοῦ ἀπέχει. (the emendation of Wieland and Dindorf, ψύλλα—ἐαυτῆς ἄλλεται is too violent: the present reading gives a very good sense). ταῦτα γάρ σε φασὶ γεωμετρεῖν. Compare Clouds, 145. — Plato Symposium, 221, Β. ἔπειτα ἔμοιγε ἐδόκει (ὁ Σωκράτης), δ ᾿Αριστόφανες, τὸ σὸν δὴ (Cf. Æsch. Agam. 550.) τοῦτο, καὶ ἐκεῖ διαπορεύεσθαι, δυπερ καὶ ἐνθάδε, βρενθυύμενος καὶ τὼφθαλμὼ παραβάλλων. Com-

pare Clouds, 356.-Gorgias, 486. Nûr yàp, says Callicles, εί τις σοῦ λαβόμενος ή άλλου ότουοθν των τοιούτων είς τὸ δεσμωτήριον άπαγάγοι, φάσκων άδικεῖν μηδέν άδικοῦντα, οίσθ ότι οὐκ ἀν ἔχοις ὅ,τι εἴποις, ἀλλά ἀπο-Bárois ar (turning Clouds 1060 to his own account).—Plato, Republic, Book VI. 488 Ε. τον ώς άληθως κυβερνητικόν (i. e. φιλόσοφον) ούχ ήγει αν τώ όντι μετεωροσκόπον τε καὶ ἀδολέσχην καὶ ἄχρηστον καλείσθαι. Compare Clouds, 312, 356, 1461, etc. But the most affecting allusion is in the Phædo, where Socrates on the day of his death before commencing his solemn and earnest discourse on the immortality of the soul, and the state into which he was about to enter, says, Ourour ar oluqu είπειν τινά νυν άκουσαντα, ούδ' εί κωμφδοποιός είη, ώς άδολεσχώ, και ού περί προσηκόντων τούς λόγους ποιουμαι.

that Aristophanes was a Comic Poet without anything comic or poetical in him.

ture: he introduces the poet himself with great good humour in his Symposium: and an epigram of his is still extant, wherein he says,

ΑΙ Χάριτες τέμενός τι λαβείν δπερ οὐχὶ πεσείται ζητούσαι, ψυχὴν εδρον 'Αριστοφάνους ¹.

To crown all, Olympiodorus (quoted by Brunck) says that Plato έχαιρε πάνυ καὶ 'Αριστοφάνει τῷ κωμικῷ καὶ Σώφρουι, παρ' ὧν καὶ τὴν μίμησιν τῶν προσώπων ἐν τοῖς διαλόγοις ὡφελήθη. λέγεται δὲ οὕτως αὐτοῖς χαίρειν, ὥστε καὶ ἡνίκα ἐτελεύτησεν, εὐρεθῆναι ἐν τῆ κλίνη αὐτοῦ 'Αριστοφάνην καὶ Σώφρονα. I think then that notwithstanding its occasional indelicacy and its uniform misrepresentation of the Socratic system, a play which heathen sages and Christian saints have read with admiration, and love, and almost reverence, may well be presented to the English reader in its full, complete, and undiluted entirety, and that they who view it as it should be viewed will agree with Porson that "there is no man of sound judgment who would not sooner let his son read Aristophanes than Congreve or Vanbrugh."

The drama of the Clouds was represented in the Archonship of Isarchus B.C. 423, when Socrates was about forty-five years old. It gained only the third prize: the first was carried off by the aged Cratinus with a drama called the Hurling or Flagon, which was a humorous adaptation of the attack made upon him in the preceding year by Aristophanes in his Equites, on the score of his ultra-convivial habits: Ameipsias with his Kóvvos won the second. Whether, as is said in the didascalia, the defeat of the poet was owing to the machinations of Alcibiades and other friends of Socrates, cannot be determined with certainty, but what we know of the character of Alcibiades renders it at least extremely probable. Disappointed, but not daunted, at the reception given to this his favourite production, Aristophanes re-formed it anew: the portions especially pointed out by the ancient grammarians as belonging to the Second Edition are the Parabasis Proper, the Discussion between the Two Logics, and the burning of the school of Socrates. The same authorities state that it was brought forward again in this condition, and received a more signal defeat (ἀποτυχών πόλυ μᾶλλον): but Dindorf contends, and makes

¹ Bergk, Plat. Epigram. 26.

out a tolerable case to shew, that this Second Edition was never brought on the stage.

In my translation of this celebrated Comedy, I have endeavoured to keep more closely to the original, both in the text and in the metre, than has been done in any preceding version m. That in some places I have done so more strictly than in others, is attributable to the fact that I did not determine to publish the Greek text along with the translation, until I had made considerable progress in the latter, and that determination forbade any further such alterations in the metre, as I had made (e. g.) in the speech of the Chorus, 1440 etc. As to the degree in which verbal and metrical conformity is advisable, I agree on the whole with the judicious remarks of Mr. Conington in the preface to his late able version of the Agamemnon: that mine is not quite so literal as his, may be ascribed to the fact, that the familiar colloquies and lively repartees of a Comic Poet do not admit of being rendered, word for word, into a foreign language, as do the solemn and dignified iambics of Greek Tragedy: the quaintness inseparable from a scrupulously literal version serves to adorn the latter, as much as it would spoil and render unmeaning the former.

The text I have followed is that of Dindorf, with a few inconsiderable exceptions, chiefly consisting in restorations of the older text, where alterations of his own, of which I could not approve, have been introduced into the later editions of his Aristophanes.

With regard to the notes, such remarks as I have quoted from previous Commentators where they seemed necessary for the right understanding of the play, are always scrupulously ascribed to their proper owners, and the references contained in them have been carefully verified; the same is the case when I have brought quotations from authorities, who either from their more

view, but is, I grieve to say, sadly deficient in that elegance and refinement, which distinguishes the wildest flights of him, in whom, as Plato says, the Graces combined to rear their everlasting temple.

The only translations of whose existence I was aware when I wrote my own were those of Mr. Cumberland and Mr. Wheelwright: Mr. Walsh's, which I had not seen till mine was completed, in some respects more nearly approaches the object I had in

recent publication, or for other reasons, will not be found alluded to in former editions of the Clouds: but the bulk are strictly original, and will, I hope, be found useful, especially to such as come to the study of Aristophanes with the feelings with which Persius and all true judges have ever regarded him, not as a mere brilliant but unprincipled caviller at things profane and things sacred alike, but as a pragrandis senex, a man who threw his whole weight into the scale of honour, and morality, and virtue, and who although in the present instance mistaken, completely and irreparably mistaken, in the object of his Satire, is yet worthy of all praise for the high ground and lofty principles on which he took his stand, to oppose the pernicious and most dangerous doctrines of the Sophistical school, which he unfortunately confounded with that of Socrates.

Oxford, Nov. 15, 1851.

The following specimens may serve to shew the manner in which Plato was assailed by the poets of the Middle Comedy. Aristophon, in a comedy which was called by the name of that philosopher, writes:

(Δ). ἐν ἡμέραις τρίσιν Ἰσχνότερον αὐτὸν ἀποφανῶ Φιλιππίδου.

- (B). Ούτως ἐν ἡμέραις όλίγαις νεκρούς ποιείς; (Athenæus xii. chap. 77).
- (1.) Recte Meinekius: Priora Platonis verba sunt de discipulo novitio. (2.) Φιλιππίδης erat homunculus quidam ob gracilitatem notus, qua de re multa Comicorum loca congessit Athenæus. (3.) ἐν ἡμέραις ὀλίγαις. Concinnius fuisset ἐν ὀλίγαις ἡμέραις.

The next fragment is from Epicrates. The second speaker has apparently just returned from Athens, and is being questioned by a friend as to what he had seen and heard in that city. As I am not aware that the passage has ever been translated, I offer the following version of it.

(A) What does Plato pursue? what does Menedeme do? What wordrous device has Speusippus in view? Have they found, have they caught, any truth, any thought, Any subtle design in their brains to be wrought? I command you, I pray, I beseech you obey,

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(B)	And tell me: that is, if you're able to say. O yes, I can tell the tale very well.	
\ -,	For when I was by at our festival high	
	A troop of these youngsters I chanced to descry,	
	Wrapt deep in some theme, in the fair Academe;	10
	And their language I heard, most strange and absurd;	
	They were testing, I saw, some Physical law;	
	So it was; for they tried the world to divide,	
	Into beasts, into trees, into pot-herbs beside;	
	And then they must see in which of the three	15
	That wonderful thing called a Pumpkin would be.	
(A)	O what did their wit decide upon it?	
•	O tell me what passed; in what genus 'twas classed;	
	And what they agreed to define it at last.	
(B)	O first they said nought, but in diligent thought,	20
` '	As they stood in a row, stooping down very low,	
	To fix their attention they strove and they sought;	
	And in study profound they bent to the ground,	
	Till one of them deemed the solution was found,	
	And lifting his head, 'Tis a pot-herb, he said;	25
	But another I heard say, 'Tis grass; and a third,	
	It seemeth to me that a pumpkin's a tree.	
	At this answer profound one who stood on the ground,	
	A doctor from Sicily, slowly turned round,	
	And with gestures unclean did an action obscene,	3 0
	In contempt of the fools, and their rules, and their schools.	
(A)	O surely their ire at the insult took fire,	
	And their spirits blazed out with a cry and a shout!	
	Sure, sure, it was wrong, and impudent too,	
	Such sages among, such a deed for to do.	35
(B)		
	For Plato was there, and with a mild air	
	Nothing angry or nettled he bade them proceed,	
	Taking up the same line, to divide, to define;	
	So he bade them, and They divided away,	40
	And for aught that I know they are there to this day.	

9. These youngsters.] ΤΩΝ μειρακίων. Porsoni emendationem, utpote metro et sensui necessariam, lætus recepi, quam Aug. Meinekium et Gul. Dindorfium rejecisse miror: τῶν μειρακίων nihil aliud est quam "juvenum istorum qui Platonem et oæteros audiebant."

For other passages see Meineke's Historia Critica Comœdiæ Græcæ, p. 280.

ΥΠΟΘΕΣΙΣ ΘΩΜΑ ΤΟΥ ΜΑΓΙΣΤΡΟΥ.

"Ανυτος καὶ Μέλητος Σωκράτει τῷ Σωφρονίσκου βασκήναντες καὶ αὐτὸν (αὐτοὶ?) μὴ δυνάμενοι βλάψαι ἀργύριον ἱκανὸν 'Αριστοφάνει δεδώκασιν, ΐνα δράμα κατ' αὐτοῦ συστήσηται. καὶ δς πεισθεὶς γέροντά τινα Στρεψιάδην καλούμενον ἐπλάσατο ὑπὸ χρεῶν πιεζόμενον, ὰ δὴ ἀνηλώκει περὶ τὴν τοῦ παιδὸς * Φειδιππίδου ἰπποτροφίαν. οὕτω δὲ τούτων ἐχόντων, μὴ ἔχων ὁ Στρεψιάδης τί ποιήσει περὶ τὰ χρέα, βουλεύεται προσαγαγεῖν τῷ Σωκράτει τὸν ἑαυτοῦ παῖδα, ἵνα παρ' αὐτοῦ τὸν ἄδικον μάθη λόγον, καὶ οὕτω τοὺς δανειστὰς ἀποκρούσηται. Φειδιππίδης μὲν οῦν, πολλὰ δεηθέντος τοῦ πατρὸς, προσελθεῖν οὐκ ἐπείσθη. ἀποτυχών δὲ ὁ πρεσβύτης τῆς

Φειδιππίδου. Suvern with great ingenuity and some plausibility attempts to prove that under this name Alcibiades is represented. In proof of this he urges, not merely the general resemblance of the two characters, and the known relation in which Alcibiades stood to Socrates, but also the manner in which each was connected by the mother's side with the great house of the Alcmæonidæ, and the rpavλισμός of Phidippides in Clouds, 863, compared with that ascribed to Alcibiades, in Vespæ, 44-46. For the love of horses attributed by Süvern to Alcibiades, see the charge of Nicias in Thucydides, vi. 12. δπως θαυμασθή από της Ιπποτροφίας; the reply of Alcibiades, Id. vi. 16; and the splendid description of the Olympic races in which, according to Thucydides, he won the first, second, and fourth prizes with his four-horse chariots, (cf. Clouds 1389,) given by Mr. Grote, Part II. chap.

lv. Süvern's theory would also make the δσπερ Περικλέης, είς το δέον απώλεσα (850, see note there) come with double force, and would shew still stronger motives for that interference of Alcibiades. of which another grammarian speaks, to wrest the prize from Aristophanes. Still no reason can be given why the poet should not have satirized him under his own name. The legend of his vengeance upon Eupolis for his satire in the Baptæ, is refuted by Eratosthenes (see Cicero Epistolæ ad Atticum VI. i. 18), and indeed was not pretended to have taken place until eight years after the representation of the Clouds. Nor is it enough to urge that there would have been as much difficulty in getting an actor to personate Alcibiades, as there was for Cleon the year before, for the poet's great victory then, and the (as vet) minor influence of Alcibiades, would have given reason for couἐπ ἐκείνου ἐλπίδος καὶ οὐκ ἔχων ὅστις καὶ γένηται, εἰς ὁ δεύτερον εἶδε πλοῦν. οὐδὲν γὰρ τὴς ἡλικίας φροντίσας οὐδ ἐνθυμηθεὶς εἴ τισιν ἄτοπος δόξειεν ἀνὴρ "ἐπὶ γήραος οὐδῷ" μανθάνειν καθάπερ κομιδῆ νέος ἀρχόμενος, ἀλλὶ εἰς ἐν ἀφεωρακὼς μόνον ἐκεῖνο, ἐὰν ἄρα οἰός τε γένηται τοὺς δανειστὰς διὰ πειθοῦς ἀποστερῆσαι τὰ χρήματα, αὐτὸς πρόσεισι τῷ Σωκράτει. οὐκ ἔχων δὲ ὑπηρετοῦντα τῆ νοήσει τὸν νοῦν, ἀλλὰ τοιοῦτος ὡν οῖς ἐμάνθανεν, οἰος καὶ πρὶν τῆς παιδείας ἐφῆφθαι, αὐτὸς μὲν ἀπέγνω παιδεύεσθαι, προσελθών δὲ τῷ παιδὶ καὶ αὖθις πολλαῖς πέπεικε ταῖς δεήσεσιν ἔνα τῶν Σωκράτους ὁμιλητῶν γενέσθαι. ὁ δὲ καὶ γέγονε καὶ μεμάθηκε. συνίσταται δὲ τὸ δρᾶμα ἐκ χοροῦ Νεφελῶν. ἔχει δὲ κατηγορίαν τοῦ Σωκράτους, ὅτι τοὺς συνήθεις θεοὺς ἀφεὶς καινὰ ἐνόμιζε δαιμόνια, ᾿Λέρα καὶ Νεφέλας καὶ τὰ τοιαῦτα.

rage, while on the other hand if he could have found means to retaliate, he would no doubt have done so with as much passion on an underhand, as on an open attempt to caricature him. Indeed the fact that the greater part of the play turns on the poverty and clownish ignorance of the father of Phidippides, seems to forbid the supposition that he was expressly intended to personate Alcibiades; the truth seems to be that he was meant to be the representative of the modern spirit generally, and in framing that representation many traits were taken from that distinguished young man, who was already rising so rapidly into public notice. And

this is probably all that Süvern intended to suggest.

hels δεύτερον πλοῦν. δεύτερος πλοῦς λέγεται, ὅτε ἀποτυχών τις οὐρίου κώπαις πλέη, κατὰ Παυσανίαν. Eustathius. And hence it is applied to a man who having missed his object in the first attempt, tries to attain it by other means. Plato uses the phrase in this same signification, Phædo, 99 C, when he says that having been disappointed in his investigations into the physical philosophy of Anaxagoras, he takes up as a δεύτερος πλοῦς another system, and other objects. And the Scholiast to Plato adds that it appears in the same sense in Aristotle and Menander.

ΑΛΛΩΣ.

Φασὶ τὸν 'Αριστοφάνην γράψαι τὰς Νεφέλας ἀναγκασθέντα ὑπὸ 'Ανύτου καὶ Μελήτου, ΐνα διασκέψαιντο ποῖοί τινες εἶεν 'Αθηναῖοι κατὰ Σωκράτους ἀκούοντες. ηὐλαβοῦντο γὰρ, ὅτι πολλοὺς εἶχεν ἐραστὰς, καὶ μάλιστα τοὺς περὶ 'Αλκιβιάδην, οῖ καὶ ἐπὶ τοῦ δράματος τούτου μηδὲ νικῆσαι ἐποίησαν τὸν ποιητήν. ὁ δὲ πρόλογός ἐστι τῶν Νεφελῶν ἀρμοδιώτατα καὶ δεξιώτατα συγκείμενος. πρεσβύτης γάρ ἐστιν ἄγροικος ἀχθόμενος παιδὶ ἀστικοῦ φρονήματος γέμοντι καὶ τῆς εὐγενείας εἰς πολυτέλειαν ἀπολελαυκότι. ἡ γὰρ τῶν 'Αλκμαιωνιδῶν οἰκία, ὅθεν ἢν τὸ πρὸς μητρὸς γένος ὁ μειρακίσκος, ἐξ ἀρχῆς, ῶς φησιν 'Ηρόδοτος*, τεθριπποτρόφος ἢν, καὶ πολλὰς ἀνηρημένη νίκας, τὰς μὲν 'Ολυμπίασι, τὰς δὲ Πυθοῖ, ἐνίας δὲ 'Ισθμοῖ καὶ Νεμέα καὶ ἐν ἄλλοις ἀγῶσιν. εὐδοκιμοῦσαν οὖν ὁρῶν ὁ νεανίσκος ἀπέκλινε πρὸς τὸ ἢθος τῶν πρὸς μητρὸς προγόνων.

Αἱ πρῶται Νεφέλαι ἐν ἄστει ἐδιδάχθησαν ἐπὶ ἄρχοντος Ἰσάρχου, ὅτε Κρατινος μὲν ἐνίκα Πυτίνη, ᾿Αμειψίας δὲ Κόννφ. διόπερ ᾿Αριστοφάνης διαρριφθεὶς παραλόγως ῷήθη δεῖν ἀναδιδάξας τὰς δευτέρας ἀπομέμφεσθαι τὸ θέατρον. ἀποτυχῶν δὲ πολύ μᾶλλον καὶ ἐν τοῖς ἔπειτα οὐκέτι τὴν διασκευὴν εἰσήγαγεν. αἱ δὲ δεύτεραι Νεφέλαι ἐπὶ ᾿Αμεινίου ἄργοντος.

Τοῦτο ταυτόν ἐστι τῷ προτέρῳ. διεσκεύασται δὲ ἐπὶ μέρους ὡς ἀν δὴ ἀναδιδάξαι μὲν αὐτὸ τοῦ ποιητοῦ προθυμηθέντος, οὐκέτι δὲ τοῦτο δι ἡν ποτε αἰτίαν ποιήσαντος. καθόλου μὲν οὖν σχεδὸν παρὰ πῶν μέρος γεγενημένη διόρθωσις. τὰ μὲν γὰρ περιήρηται, τὰ δὲ πέπλεκται, καὶ ἐν τῆ τάξει καὶ ἐν τῆ τῶν προσώπων διαλλαγῆ μετεσχημάτισται. ἃ δὲ ὁλοσχερῆ τῆς διασκευῆς τοιαῦτα ὄντα τετύχηκεν, αὐτίκα ἡ παράβασις τοῦ

success of his following Comedies, the Wasps (?), the Peace, the Birds, &c., dispirited him from making the attempt to redress his first failure.

a See Hdt. vi. 125. The phrase οἰκίη τεθριππότροφος occurs in vi. 35, of the family to which Miltiades belonged.

b This may only mean that the bad

χοροῦ ημειπται, καὶ ὅπου ὁ δίκαιος λόγος πρὸς τὸν ἄδικον λαλεί, καὶ τελευταίον ὅπου καίεται ἡ διατριβὴ Σωκράτους.

Τὴν μὲν κωμφδίαν καθῆκε κατὰ Σωκράτους, ὡς τοιαῦτα νομίζοντος, καὶ Νεφέλας καὶ ᾿Αέρα καὶ τι γὰρ ἀλλ᾽ ἡ ξένους εἰσάγοντος δαιμονας. χορῷ δὲ ἐχρήσατο Νεφελῶν πρὸς τὴν τοῦ ἀνδρὸς κατηγορίαν, καὶ διὰ τοῦτο οὕτως ἐπεγράφη. διτταὶ δὲ φέρονται Νεφέλαι. οἱ δὲ κατηγορήσαντες Σωκράτους Μέλητος καὶ Ἦνυτος.

ΝΕΦΕΛΑΙ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΣΤΡΕΨΙΑΔΗΣ.
ΦΕΙΔΙΠΠΙΔΗΣ.
ΘΕΡΑΠΩΝ ΣΤΡΕΨΙΑΔΟΥ.
ΜΑΘΗΤΑΙ ΣΩΚΡΑΤΟΥΣ.
ΣΩΚΡΑΤΗΣ.
ΚΟΡΟΣ ΝΕΦΕΛΩΝ.
ΔΙΚΑΙΟΣ ΛΟΓΟΣ.
ΑΔΙΚΟΣ ΛΟΓΟΣ.
ΠΑΣΙΑΣ, δανειστής.
ΜΑΡΤΥΣ.
ΧΑΙΡΕΦΩΝ.

ΝΕΦΕΛΑΙ.

ST. 'IOT low

ω Ζεῦ βασιλεῦ, τὸ γρημα των νυκτών όσον απέραντον. οὐδέποθ ἡμέρα γενήσεται; καὶ μὴν πάλαι γ' άλεκτρυόνος ἤκουσ' ἐγώ· οί δ' οἰκέται βέγκουσιν άλλ' οὐκ ἄν πρὸ τοῦ. 5 ἀπόλοιο δητ', ὁ πόλεμε, πολλών οθνεκα, οτ' οὐδὲ κολάσ' ἔξεστί μοι τοὺς οἰκέτας. άλλ' οὐδ' ὁ χρηστὸς ούτοσὶ νεανίας έγείρεται της νυκτός, άλλα πέρδεται έν πέντε σισύραις έγκεκορδυλημένος. 10 άλλ' εί δοκεί, ρέγκωμεν έγκεκαλυμμένοι. άλλ' οὐ δύναμαι δείλαιος εὕδειν δακνόμενος ύπὸ τῆς δαπάνης καὶ τῆς φάτνης καὶ τῶν χρεῶν, διὰ τουτονὶ τὸν υίόν. ὁ δὲ κόμην ἔχων ίππάζεταί τε καὶ ξυνωρικεύεται 15 ονειροπολεί θ' ίππους εγώ δ' ἀπόλλυμαι, όρων άγουσαν την σελήνην είκάδας. οί γὰρ τόκοι χωροῦσιν. ἄπτε, παῖ, λύχνον,

The play opens with a representation of the interior of the house of Strepsiades: the male part of the household, as was customary in eastern countries, (τὰ παιδία μου μετ' ἐμοῦ εἰς τὴν κοίτην εἰσὶν, St. Luke xi. 7,) are all sleeping in one room, each

THE CLOUDS.

STREPSIADES.

O DEAR! O dear!

O Lord! O Zeus! these nights, how long they are.
Will they ne'er pass? will the day never come?
Surely I heard the cock crow, hours ago.
Yet still my servants snore. These are new customs.
O 'ware of war for many various reasons;
One fears in war even to flog his servants.
And here's this hopeful son of mine wrapped up
Snoring and sweating under five thick blankets.
Come, we'll wrap up and snore in opposition.
(Tries to sleep.)

But I can't sleep a wink, devoured and bitten
By ticks, and bug-bears, duns, and race-horses,
All through this son of mine. He curls his hair,
And sports his thorough-breds, and drives his tandem;
Even in dreams he rides: while I—I'm ruined
Now that the Moon has reached her twentieths,
And paying time comes on. Boy! light a candle,

on his own mattress. The ἀλεκτροφωνία, or third watch of the night, having passed, the dawn must be fast drawing on: but

not fast enough for the impatient agitation of Strepsiades, whose thoughts have kept him awake the whole night long.

κἄκφερε τὸ γραμματείον, ἵν' ἀναγνῶ λαβὼν	
οπόσοις όφείλω καὶ λογίσωμαι τοὺς τόκους.	20
φέρ' ίδω, τι όφείλω; δώδεκα μνᾶς Πασία.	
τοῦ δώδεκα μνᾶς Πασία; τί ἐχρησάμην;	•
οτ' επριάμην τον κοππατίαν. οίμοι τάλας,	
είθ' εξεκόπην πρότερον τὸν ὀφθαλμὸν λίθφ.	
ΦΕ. Φίλων, άδικεις έλαυνε τον σαυτού δρόμον.	25
ΣΤ. τοῦτ' ἔστι τουτί τὸ κακὸν ὅ μ' ἀπολώλεκεν	
ονειροπολεί γαρ και καθεύδων ίππικήν.	•
ΦΕ. πόσους δρόμους έλα τὰ πολεμιστήρια;	
ΣΤ. έμε μεν σύ πολλούς τον πατέρ' ελαύνεις δρό	uous.
άτὰρ "τί χρέος ἔβα" με μετὰ τὸν Πασίαν;	30
τρεις μυαί διφρίσκου και τροχοιν Αμυνία.	
ΦΕ. ἄπαγε τὸν ἵππον ἐξαλίσας οἶκαδε.	
ΣΤ. άλλ', ὁ μέλ', ἐξήλικας ἐμέ γ' ἐκ τῶν ἐμῶν,	
ότε καλ δίκας ὤφληκα χἄτεροι τόκου	
ένεχυράσεσθαί φασιν.	35
ΦΕ. ἐτεὸν, δι πάτερ,	•
τί δυσκολαίνεις καὶ στρέφει τὴν νύχθ' ὅλην	:
ΣΤ. δάκνει με δήμαρχός τις έκ τῶν στρωμάτων.	•
ΦΕ. ἔασον, ὧ δαιμόνιε, καταδαρθεῖν τί με.	
ΣΤ. σὺ δ' οὖν κάθευδε τὰ δὲ χρέα ταῦτ' ἴσθ' ὅτι	
ές τὴν κεφαλὴν ἄπαντα τὴν σὴν τρέψεται.	40
φεῦ.	10
είθ' ὤφελ' ή προμνήστρι' ἀπολέσθαι κακῶς,	
and the control of th	

23. **sonwaria**.] A horse which had the letter koppa burnt as a mark on the shoulder. This mark implied that the horse came from the excellent stude of Corinth, where the breed was traced back by the register books to Pegasus. Passow, quoted by Mitchell. Several of the commentators, Kuster, Duker, Hermann, and Dindorf, are in great perplexity as to the

manner in which the hacking out of his own eye would have prevented Strepsiades from buying the horse: and therefore they would read ἐξεκόπη: nam si oculus equi antea excussus fuisset, noluisset eum emi Phidippides. (Hermann.) This is hypercriticism. Strepsiades only means, I would sooner have lost an eye, than lost all this money in horse-dealing.

And fetch my ledger: now I'll reckon up
Who are my creditors, and what I owe them.
Come, let me see then. Fifty pounds to Pasias!
Why fifty pounds to Pasias? what were they for?
O, for the hack from Corinth. O dear! O dear!
I wish my eye had been hacked out before—

PHEIDIPPIDES. (In his sleep.)

You are cheating, Philon; keep to your own side.

STREPS. Ah! there it is! that's what has ruined me! Why, in his very sleep he thinks of horses.

PHEID. (In his sleep.)

How many heats do the war-chariots run?

STREPS. A pretty many heats you have run your father.

Now then, what debt assails me after Pasias?

A curricle and wheels. Twelve pounds. Amynias.

PHEID. (In his sleep.)

Here, give the horse a roll, and take him home.

STREPS. You have rolled me out of house and home, my boy,

Cast in some suits already, while some swear

They will distrain for payment. Pheid. Good, my father,

What makes you toss so restless all night long?

STREPS. There's a bumbailiff from the mattress bites me.

Pheid. Come now, I prithee, let me sleep in peace.

STREPS. Well then, you sleep: only be sure of this,

These debts will fall on your own head at last.

Alas, alas! For ever cursed be that same matchmaker,

Economy of Athens. It is enough for our present purpose to remark that they were the officers who distrained for payment of debts: ἐχρῆν τοὺς δημάρχους ἐνεχυριάζειν τοὺς ἀγνώμονας τῶν χρεωστῶν. The word is here used παρὰ προσδοκίαν, for κόρις, or ψύλλα.

^{30.} τί χρεός εβα με.] The Scholiast quotes Euripides, τί χρεός εβα δῶμα, enrolled among Dindorf's Incert. fab. fragm. 194.

^{37.} δήμαρχος.] The Scholiast has a long note here on the nature and functions of these officers, from which Boeckh derives the account he gives in his Public

ήτις με γημ' έπηρε την σην μητέρα: έμοι γάρ ην ἄγροικος ήδιστος βίος. εὐρωτιῶν, ἀκόρητος, εἰκῆ κείμενος, βρύων μελίτταις καλ προβάτοις καλ στεμφύλοις. 45 έπειτ' έγημα Μεγακλέους τοῦ Μεγακλέους άδελφιδήν ἄγροικος δυ έξ ἄστεως, σεμνήν, τρυφώσαν, έγκεκοισυρωμένην. ταύτην δτ' εγάμουν, συγκατεκλινόμην ενώ δζων τρυγός, τρασιάς, ερίων περιουσίας, 50 ή δ' αὖ μύρου, κρόκου, καταγλωττισμάτων, δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενετυλλίδος. οὐ μὴν ἐρῶ γ' ὡς ἀργὸς ἦν, ἀλλ' ἐσπάθα. έγω δ αν αυτή θοιμάτιον δεικνύς τοδί πρόφασιν έφασκον, & γύναι, λίαν σπαθάς. 55 ΘΕ. έλαιον ήμιν ούκ ένεστ' έν τω λύγνω. ΣΤ. οίμοι τί γάρ μοι τὸν πότην ήπτες λύγνον: δεῦρ' ἔλθ', ἵνα κλάης. ΘΕ. διὰ τί δητα κλαύσομαι; ΣΤ. ὅτι τῶν παχειῶν ἐνετίθεις θρυαλλίδων. μετά ταθθ', ὅπως νών ἐγένεθ' υίὸς ούτοσὶ. 60 έμοί τε δη καὶ τῆ γυναικὶ τάγαθῆ, περί τουνόματος δη 'ντεύθεν έλοιδορούμεθα. ή μεν γάρ εππον προσετίθει πρός τουνομα. Εάνθιππον ή Χάριππον ή Καλλιππίδην.

in marriage to Pisistratus, (Hdt. I. 60.) in order to unite the two factions. Indeed it seems to have been hereditary in the family. The & Kowoópas of Ach. 614, is called by the Scholiast, Megacles. This soliloquy is a humorous illustration of the truth of the advice of Pittacus, who when asked by a friend from Atarneus to recommend him which to choose, an aristocratic alliance or one in his own station, shewed

^{45.} στεμφύλοις.] I have translated this word 'raisins:' and this would be correct were the scene not at Athens, but there it was confined to 'dried olives:' στέμφυλα, οί πολλοὶ, τὰ τῶν βοτρύων μετὰ τὸ ἐκπιεσθῆναι· οἱ δὲ 'Αττικοὶ, στέμφυλα, τὰ τῶν ἐλαῶν. Thomas Magister, quoted by Brunck.

^{48.} ἐγκεκοισυρωμένην.] Cæsyra was the name of the daughter whom Megacles gave

Who stirred me up to marry your poor mother.

Mine in the country was the pleasantest life;
I was so rough, unpolished, independant;
Full of my sheep, and honey-bees, and raisins.

Ah! then I married—I a rustic—her
A fine town-lady, niece of Megacles.
A regular, proud, luxurious, Cæsyra.

This wife I married, and we came together,
I rank with cheese-racks, wine-lees, dripping wool;
She all with scents, and saffron, and tongue-kissings,
Feasting, expense, and lordly modes of loving.

She was not idle though, she was too fast.
I told her once, shewing my only cloak,
Threadbare and worn; Wife, you're too fast by half.

Servant-boy. Here's no more oil remaining in the lamp.

STREPS. O me! what made you light the tippling lamp?

Come and be whipp'd. SERV. Why, what would you whip me for?

STREPS. Why did you put one of those thick wicks in?

Well, when at last to me and my good woman

This hopeful son was born, our son and heir,

Why then we took to wrangle on the name.

She was for giving him some knightly name,

Callippides, Xanthippus, or Charippus:

him some boys whipping their tops, and then (says Callimachus) Κείνων ἔρχεο, φησὶ, μετ' ἴχνια· χώ μὲν ἐπέστη

Πλήσιον οἱ δ' ἔλεγον Τὴν κατὰ σαυτὸν ἔλα. (Diog. Laert. vit. Pittacus.)

Compare Æschylus, Prom. Vinct. 890, oveja con su pareda: 'every sheep to its τὸ κηδεῦσαι καθ' ἐαυτὸν ἀριστεύει μακρῷ· yoke-fellow:' and the powerful lines of the Spanish proverb in Don Quixote, Cada Juvenal, vi. 167—71.

Malo Venusinam, quam te, Cornelia mater Gracchorum, si cum magnis virtutibus affers Grande supercilium, et nutperas in dote triumphos. Tolle tuum, precor, Hannibalem victumque Syphacem In castris, et cum totâ Carthagine migra.

έγω δε του πάππου 'τιθέμην Φειδωνίδην.		65
τέως μεν οὐν εκρινόμεθ' εἶτα τῷ χρόνφ	•	
κοινή ξυνέβημεν κάθέμεθα Φειδιππίδην.		
τοῦτον τὸν υίὸν λαμβάνουσ' ἐκορίζετο,		
όταν σὺ μέγας ὢν ἄρμ' ἐλαύνης πρὸς πόλιν,		
ώσπερ Μεγακλέης, ξυστίδ' έχων. έγω δ' έφην,		70
όταν μεν ουν τας αίγας εκ του Φελλέως,		• -
ώσπερ ο πατήρ σου, διφθέραν ενημμένος.		
άλλ' οὐκ ἐπίθετο τοῖς ἐμοῖς οὐδὲν λόγοις,		
άλλ' ໃππερόν μου κατέχεεν τόν χρημάτων.		
νῦν οὖν δλην τὴν νύκτα φροντίζων, όδοῦ		75
μίαν εθρον άτραπον δαιμονίως ύπερφυα,		
ην ην αναπείσω τουτονί, σωθήσομαι.		
άλλ' έξεγειραι πρώτον αυτόν βούλομαι.		
πως δητ' αν ηδιστ' αυτον επεγείραιμι; πως;		
Φειδιππίδη, Φειδιππίδιον. ΦΕ. τί, ὁ πάτερ;		80
ΣΤ. κύσον με καὶ τὴν χειρα δὸς τὴν δεξιάν.		
ΦΕ. ιδού. τί ἔστιν; ΣΤ. εἰπέ μοι, φιλεῖς ἐμέ;		
ΦΕ. νη τον Ποσειδώ τουτονί τον ἵππιον.		
ΣΤ. μή μοί γε τοῦτον μηδαμώς τὸν ἵππιον		
ούτος γάρ ὁ θεὸς αἴτιός μοι τῶν κακῶν.		85
άλλ' είπερ έκ της καρδίας μ' όντως φιλείς,		
ω παῖ, πιθοῦ. ΦΕ. τί οὖν πίθωμαι δῆτά σοι ;		
ΣΤ. ἔκστρεψον ώς τάχιστα τοὺς σαυτοῦ τρόπους,		
70		

65. τοῦ πάππου—Φειδωνίδην.] This Attic custom is very well known. 'Ιππονικος Καλλίου κάξ 'Ιππονίκου Καλλίας, Aves 283. So the Etymologicon Magnum says, that the name of Phæbus was derived ἀπὸ Φοίβης μάμμης, νομικῶς. But the fact is that this custom pervaded the whole ancient world. Thus, in Herodotus we find, to take no more examples, in Persia,

Phraortes, Deioces, Phraortes: in Egypt, Necho, Psammitichus, Necho.

69. πόλιν.] It need hardly be remarked, that πόλις (as well as the translation, rock) was commonly used to designate the Acropolis of Athens. Cf. Equites 1093. Thuc. ii. 15. The reference is to the grand procession in the Panathenaic jubilee: the ξυστίδα being, as the Scholiast

I wished. Phidonides, his grandsire's name. Thus for some time we argued: till at last We compromised it in Phidippides. This boy she took, and used to spoil him, saying, Some day you'll drive in purple to the Rock, Like Megacles, your uncle: whilst I said, Some day von'll drive our goats from vonder hills. In rough inverted hides, like me your father. Well, he cared nought for my advice, but soon A galloping consumption caught my fortunes. Now cogitating all night long, I've found One way, one marvellous transcendant way, Which, if he'll follow, we may yet be saved. So,—but, however, I must rouse him first; But how to rouse him kindliest? that's the rub. Phidippides, my sweet one. PHEID. Well, my father.

STREPS. Shake hands, Phidippides, shake hands and kiss me.

PHEID. There; what's the matter? STREPS. Dost thou love me, boy?

PHEID. Ay! by Poseidon there, the God of horses.

STREPS. No, no, not that: miss out the God of horses,

That God's the origin of all my evils.

But if you love me from your heart and soul,
My son, obey me. Phend. Well, and what's your will?

STREPS. Strip with all speed, strip off your present habits,

says, the πορφυρίδα ἡν οἱ ἡνίοχοι φοροῦσι μεχρὶ νῦν, πομπεύοντες. The comparison of the courtly and shepherd life, and the evils attendant upon the choice of the former, are depicted by Juvenal, Sat. xiv. 185. An old Marsian shepherd is the speaker.

Nil vetitum fecisse volet (he says to his sons) quem non pudet alto Per glaciem perone tegi: qui submovet Euros Pellibus inversis (διφθέραν ἐνημμένος): Peregrina ignotaque nobis Ad scelus atque nefas, quæcunque est, purpura (ξυστίς) ducit.

	καὶ μάνθαν' ἐλθὼν αν ἐγὼ παραινέσω.	
ΦE .	. λέγε δὴ, τί κελεύεις ; $oldsymbol{\Sigma} T$. και τι πείσει ; $oldsymbol{\Phi} {f E}$. πείσομαι,	90
	νη τον Διόνυσον. ΣΤ. δεθρό νιν ἀπόβλεπε.	
	όρậς τὸ θύριον τοῦτο καὶ τῷκίδιον ;	
ΦE	. δρώ. τί οὖν τοῦτ' ἐστὶν ἐτεὸν, ὧ πάτερ ;	
ΣT .	ψυχῶν σοφῶν τοῦτ' ἐστὶ φροντιστήριον.	
	ένταῦθ' ένοικοῦσ' ἄνδρες οἱ τὸν οὐρανὸν	95
	λέγοντες αναπείθουσιν ώς έστιν πνιγεύς	
	κάστιν περί ήμας οὐτος, ήμεις δ' άνθρακες.	
	οὖτοι διδάσκουσ', ἀργύριον ήν τις διδῷ,	
	λέγοντα νικάν καὶ δίκαια κάδικα.	
ΦE.	. είσιν δε τίνες ;	100
ΣT .	ούκ οίδ ἀκριβώς τοὔνομα	
	μεριμνοφροντισταλ καλοί τε κάγαθοί.	
ΦE	. αίβοι, πονηροί γ', οίδα. τους άλαζόνας,	
	τοὺς ἀχριῶντας, τοὺς ἀνυποδήτους λέγεις	
	ών δ κακοδαίμων Σωκράτης καὶ Χαιρεφών.	
ΣT .	ή ή, σιώπα· μηδεν είπης νήπιον.	105
	άλλ' εἴ τι κήδει τῶν πατρώων ἀλφίτων,	
	τούτων γενού μοι, σχασάμενος την ίππικήν.	
ΦЕ.	. οὐκ ᾶν μὰ τὸν Διόνυσον, εἰ δοίης γέ μοι	

96. πνιγεύε.] A passage is quoted from the Aves, 1001, where Meton maintains the same theory: the Scholiast attributes it to Hippo, a disciple of Pythagoras. Mitchell, and apparently Welcker, consider this opinion of Hippo to have been derived from two doctrines of his Master: 1st., that fire was the spirit of life which comprehended the Deity, the heavenly bodies, and the soul of man, but that our flesh, forbidding the soul to put forth its full energies, resembled the coal which, containing the fire, hinders it from

bursting out: 2nd., that the atmosphere, $d\hat{\eta}\rho$, was the power that subjected us to the ills of mortality, quenching and smothering the heavenly flame as the couvrefeu, $\pi\nu\nu\gamma\epsilon\hat{\nu}s$, extinguishes the earthly fire.

98. ἀργύριον.] It need hardly be stated to the reader of Plato and Xenophon, how wholly untrue this insinuation is. One passage quoted by Spanheim fisce, ἐθαύμαζε δὲ (ὁ Σωκράτης) εἴ τις ἀρετὴν ἐπαγγελλόμενος, ἀργύριον πράττοιτο, I. ii. 7. See that and the next section. In the fol-

And go and learn what I'll advise you to.

PHEID. Name your commands. STREPS. Will you obey? PHEID. I will,
By Dionysus! STREPS. Well then, look this way.

See you that wicket and the lodge beyond?

PHEID. I see: and prithee what is that, my father? STREPS. That is the thinking-house of sapient souls.

There dwell the men who teach—ave, who persuade us.

That Heaven is one vast fire-extinguisher

Placed round about us, and that we're the cinders.

Aye, and they'll teach (only they'll want some money,)

How one may speak and conquer, right or wrong.

Pheid. Come, tell their names.

STREPS. Well, I can't quite remember, But they're deep thinkers, and true gentlemen.

PHEID. Out on the rogues! I know them. Those rank pedants,

Those mealy, unshod vagabonds you mean: That Chærephon, and Socrates, poor devil.

STREPS. Oh! Oh! hush! hush! don't use those foolish words;

But if the sorrows of my barley touch you, Enter their Schools and cut the Turf for ever.

Pheid. I wouldn't go, so help me Dionysus,

lowing passage of Andocides de Mysteriis. 'Αγύρριος οὐτοσὶ, ὁ καλὸς κάγαθὸς, ἀρχώνης ἐγένετο τῆς πεντηκοστῆς.... μετέσχον δ' αὐτῷ οὖτοι πάντες οἱ παρασυλλεγέντες... ... οἱ διὰ τοῦτο ἔμοιγε δοκοῦσι συλλεγῆναι ἐκεῖσε, ἴν' αὐτοῖς ἀμφότερα ἢ, καὶ μὴ ὑπερβάλλουσι λαβεῖν ἀργυρίον, καὶ ὀλίγου πραθείσης μετασχεῖν, p. 17. I would venture against the authority of the MSS. and Edds. to read 'Αγύρριον for ἀργυρίον. It is absurd to suppose that the tradesmen who combined with Agyrrhius to defraud the government, should both receive a

bribe for not outbidding him, and also share in the spoils: besides where ' $\Lambda \gamma \dot{\nu} \dot{\rho}$ - $\dot{\rho} \omega s$ is read just before, several manuscripts have $d\rho \gamma \dot{\nu} \rho \omega s$, so that we need not hesitate to make the same change here: the meaning then will be, that as they did not outbid him, Agyrrhius got it, and they shared in the spoils.

103. ἀχριῶντας.] ἀχρότης is the complexion superinduced by excessive study, like pallor in the Roman poets. Hoc est quod palles? (Persius.) Who also calls Pirene, pallida, from the same idea.

τούς φασιανούς οθς τρέφει Λεωγόρας.	
ΣΤ. ἴθ', ἀντιβολῶ σ', ὧ φίλτατ' ἀνθρώπων ἐμοὶ,	110
έλθων διδάσκου. ΦΕ. καὶ τί σοι μαθήσομαι;	
ΣΤ. είναι παρ' αὐτοῖς φασιν ἄμφω τὼ λόγω,	
τὸν κρείττου, ὅστις ἐστὶ, καὶ τὸν ἦττονα.	•
τούτοιν τὸν ἔτερον τοῖν λόγοιν, τὸν ἥττονα,	
νικάν λέγοντά φασι τάδικώτερα.	115
ην οὖν μάθης μοι τὸν ἄδικον τοῦτον λόγον,	
α νῦν ὀφείλω διὰ σὲ, τούτων τῶν χρεῶν	
οὐκ ἃν ἀποδοίην οὐδ ἂν ὀβολὸν οὐδενί.	
ΦΕ. οὐκ ὰν πιθοίμην οὐ γὰρ ὰν τλαίην ίδεῖν	
τους ίππέας το χρώμα διακεκναισμένος.	120
ΣΤ. οὐκ ἄρα μὰ τὴν Δήμητρα τῶν γ' ἐμῶν ἔδει,	
οὔτ' αὐτὸς οὔθ' ὁ ζύγιος οὔθ' ὁ σαμφόρας	
άλλ' έξελῶ σ' ἐς κόρακας ἐκ τῆς οἰκίας.	
ΦΕ. άλλ' οὐ περιόψεταί μ' ὁ θεῖος Μεγακλέης	
ανιππον. αλλ' εἴσειμι, σοῦ δ' οὐ φροντιῶ.	125

109. φασιανούς. Commentators are divided,' says Mr. Mitchell, 'as to whether we are to understand by this word a pheasant or a horse: [Atheneus, though Dindorf considers the passage spurious, Anna le Fevre, (afterwards Madame Dacier,) Kuster, Bentley, Brunck, and Schütz, maintain the former opinion: [Thom. Magister], Wieland, Hermann, [and Lobeck] the latter.' So does Dindorf, who says paguarikol is the form used to designate pheasants. I quite agree with him and Hermann, that Brunck's objection to the illogical expression, 'I would not give up horses for the best breed of horses in Athens,' goes rather against him than for him. Poets are often illogical for effect: so Juvenal, 'The will is as bad as

the deed: and if the mere will is so bad. how much worse must the deed be.' Sat. xiii. 209-10. Again, 'Nature designed man to defend man in war: instead of this, man wages war himself.' Sat. xv.; and shortly after; 'If Pythagoras thought it as bad to eat brute's flesh as man's, how much more horrified would he be to hear of man's flesh being eaten.' I may add in favour of my version 'racers,' though more as an illustration than a proof, that the notorious Andocides, the informer in the case of the mutilation of the Herman, who was the son of this Leogoras, pleads an alibi on that night (in his speech de Mysteriis, p. 9) on the ground that he had been thrown from a colt he was riding, and was so seriously injured that he was

For all Leogoras's breed of Racers!

STREPS. Go, I beseech you, dearest, dearest son,

Go and be taught. PHEID. And what would you have me learn?

STREPS. 'Tis known that in their Schools they keep two Logics,

The Worse, Zeus save the mark, the Worse and Better.

This Second Logic then, I mean the Worse one,

They teach to talk unjustly and—prevail.

Think then, you only learn that Unjust Logic.

And all the debts, which I have incurred through you,-

I'll never pay, no, not one farthing of them.

Pheid. I will not go. It were a burning shame.

How could I speak to knights, a yellow pedant!

STREPS. O! then, by Zeus, you've ate your last of mine,

You, and your coach-horse, and your out-rider:

Out with you! Go to pot, for all I care.

PHEID. But uncle Megacles won't leave me long

Without a horse: I'll go to him: good bye.

forced to be carried home on a stretcher.

112. ἄμφω τὸ λόγω.] The art of making the worse appear the better cause, ascribed by Milton (Paradise Lost, ii. 113) to Belial, received Protagoras of Abdera, as its first exponent in Greece. It flowed naturally from his celebrated maxim, (against which Plato so eloquently argues in the Theætetus,) which made man the criterion of truth, or in other words looked upon truth as subjective, and therefore mutable, not objective and independent, Πάντων μέτρον ἄνθρωπος. It was he who introduced the custom of teaching his disciples to argue for and against a given thesis with equal plausibility and ingenuity. See on this subject, and indeed on the whole sophistical theory, Müller's admirable thirty-second chapter in his literature of Greece, whose view of that school has not been in the least degree shaken by the counter arguments, themselves so sophistically advanced, in the able but unscrupulous volumes of Mr. Grote. How little this charge of Aristophanes is applicable to Socrates, all must know: yet it may have received some colour from the negative method of Socrates, evident in so many other ways: and also, I would observe, in the fact that he held that his genius only forbid, never bid him to pursue any course of action; σημαίνει ἀποτροπήν, προτρέπει δὲ οὐδέποτε. Theages, 128 D. Phædrus, 242 B.C. Nunquam impellenti, semper revocanti paruit. Cicero de Div. i. 54.

άνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης ψύλλαν ὀπόσους ἄλλοιτο τοὺς αὐτῆς πόδας· 145 δακοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὀφρῦν ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο.	ΣΤ. άλλ' οὐδ' εγώ μεντοι πεσών γε κείσομαι	
πῶς οὖν γέρων ὧν κἀπιλήσμων καὶ βραδὺς λόγων ἀκριβῶν σχινδαλάμους μαθήσομαι; ἰτητέον. τί ταῦτ' ἔχων στραγγεύομαι, ἀλλ' οὐχὶ κόπτω τὴν θύραν; παῖ, παιδίον. ΜΑΘ. βάλλ' ἐς κόρακας· τίς ἐσθ' ὁ κόψας τὴν θύραν; ΣΤ. Φείδωνος υίὸς Στρεψιάδης Κικυννόθεν. ΜΑΘ. ἀμαθής γε νὴ Δί', ὅστις οὐτωσὶ σφόδρα ἀπεριμερίμνως τὴν θύραν λελάκτικας καὶ φροντίδ' ἐξήμβλωκας ἐξευρημένην. ΣΤ. σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν. ἀλλ' εἰπέ μοι τὸ πρᾶγμα τοὐξημβλωμένον. ΜΑΘ. ἀλλ' οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν. ΣΤ. λέγε νυν ἐμοὶ θαρρῶν ἐγὼ γὰρ οὐτοσὶ ἤκω μαθητὴς εἰς τὸ φροντιστήριον. ΜΑΘ. λέξω. νομίσαι δὲ ταῦτα χρὴ μυστήρια. ἀνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης ψύλλαν ὁπόσους ἄλλοιτο τοὺς αὐτῆς πόδας· δακοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὀφρῦν ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφῆλατο.	άλλ' εὐξάμενος τοῖσιν θεοῖς διδάξομαι	
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ΣΤ. σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν. ἀλλ' εἰπέ μοι τὸ πρᾶγμα τοὐξημβλωμένου. ΜΑΘ. ἀλλ' οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν. ΣΤ. λέγε νυν ἐμοὶ θαρρῶν ἐγὼ γὰρ οὐτοσὶ ἤκω μαθητὴς εἰς τὸ φροντιστήριον. ΜΑΘ. λέξω. νομίσαι δὲ ταῦτα χρὴ μυστήρια. ἀνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης ψύλλαν ὁπόσους ἄλλοιτο τοὺς αὐτῆς πόδας· δακοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὀφρῦν ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο.	άπεριμερίμνως την θύραν λελάκτικας	
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έπι την κεφαλήν την Σωκράτους άφήλατο.	ψύλλαν ὁπόσους ἄλλοιτο τοὺς αὐτῆς πόδας 14	15
έπι την κεφαλήν την Σωκράτους άφήλατο.	δακούσα γὰρ τοῦ Χαιρεφώντος τὴν ὀφρῦν	
ST/77 0 D0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1		
21. πως δήτα τουτ έμέτρησε; ΜΑΘ. δεξιώτατα.	ΣΤ. πως δήτα τουτ' εμέτρησε; ΜΑΘ. δεξιώτατα.	
κηρου διατήξας, είτα την ψύλλαν λαβών	κηρου διατήξας, είτα την Λεύλλαν λαβών	

137. ἐξήμβλωκαs.] The reader will understand the allusion from the following translation of a passage in the Theætetus. Theætetus is describing his own difficulties to Socrates. Why, you are in travail (ἀδίνεις), says Socrates. I don't know about that, replies Theætetus, but I am describing my real feeling. Are you not aware, asks Socrates, that my mother was

Phænarete, a most splendid and capital midwife, $(\mu a \hat{i} a)$? Yes: I am aware of that, says Theætetus. But perhaps you are not aware, continues the philosopher, that I myself practise the same art. No indeed, says Theætetus. Well then, I do, he says, but don't you go and tell any one about it; and then Socrates enters into a long discussion on the art of midwifery,

STREPS. I'm thrown, by Zeus, but I won't long lie prostrate.

I'll pray the Gods and send myself to school:

I'll go at once and try their thinking house.

Stay: how can I, forgetful, slow, old fool,

Learn the nice hair-splittings of subtle Logic.

Well, go I must. 'Twont do to linger here.

Come on, I'll knock the door. Boy. Ho, there. Boy

STUDENT. (Within.)

Ugh! Go to pot! who's knocking at the door?

STREPS. Me! Phidon's son: Strepsiades of Cicynna.

Studential Studential

STREPS. Forgive me: I'm an awkward country fool.

But tell me, what was that I made miscarry?

STUD. 'Tis not allowed: Students alone may hear.

STREPS. O that's all right: you may tell me: I'm come To be a student in your thinking-house.

Stud. Come then. But they're high mysteries, remember.

'Twas Socrates was asking Chærephon,

How many feet of its own a flea could jump.

For one had just bit Chærephon's huge eyebrow,

Then off it hopped, and pitched on Socrates.

STREPS. How did he measure this? STUD. Most cleverly.

He warmed some wax, and then he caught the flea,

μαιευτική τέχνη, (in which the word ἀμβλίσκειν occurs more than once,) tending
to prove that he is an intellectual accoucheur, whose trade, being to deliver the
teeming brafts of young men, differs from
that of his mother only τῷ τε ἄνδρας ἀλλὰ
μὴ γυναῖκας μαιεύεσθαι, καὶ τῷ τὰς ψυχὰς
αὐτῶν τικτούσας ἐπισκοπεῖν, ἀλλὰ μὴ τὰ

σώματα, 148-151.

146. Χαιρεφώντος τὴν ὀφρῦν.] ό μὲν γὰρ μεγάλας εἶχε τὰς ὀφρῦς ὁ Χαιρεφών ὁ δὲ φαλακρὸς ἦν ὁ Σωκράτης. Scholiast: who proceeds to reprove the poet for making a flea a biped in line 150, seeing λέγεται ἔξ ἔχειν πόδας.

ένέβαψεν εἰς τὸν κηρὸν αὐτῆς τὼ πόδε,	150
κάτα ψυχείση περιέφυσαν Περσικαί.	
ταύτας ὑπολύσας ἀνεμέτρει τὸ χωρίον.	
ΣΤ. & Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν.	
ΜΑΘ. τί δητ' αν, ετερον εὶ πύθοιο Σωκράτους	
φρόντισμα; ΣΤ. ποίον; ἀντιβολῶ, κάτειπέ μοι.	155
ΜΑΘ. ἀνήρετ' αὐτὸν Χαιρεφῶν ὁ Σφήττιος	
όπότερα την γνώμην έχοι, τας έμπίδας	
κατά τὸ στόμ' ἄδειν, ή κατά τουρροπύγιον.	
ΣΤ. τί δητ' ἐκεῖνος είπε περί της ἐμπίδος;	
ΜΑΘ. ἔφασκεν είναι τοὔντερον της έμπίδος	160
στενόν διά λεπτοῦ δ' όντος αὐτοῦ τὴν πνοὴν	
βία βαδίζειν εὐθὺ τοὐρροπυγίου	
έπειτα κοίλον πρὸς στενῷ προσκείμενον	•
του πρωκτου ήχειν ύπο βίας του πνεύματος.	
ΣΤ. σάλπυγξ ο πρωκτός έστιν ἄρα τῶν ἐμπίδων.	165
δ τρισμακάριος τοῦ διεντερεύματος.	
ή ραδίως φεύγων αν ἀποφύγοι δίκην	
δστις δίοιδε τοὔντερον τῆς ἐμπίδος.	
ΜΑΘ. πρώην δέ γε γνώμην μεγάλην ἀφηρέθη	
ύπ' ἀσκαλαβώτου. ΣΤ. τίνα τρόπον; κάτειπέ μοι.	170
ΜΑΘ. ζητοῦντος αὐτοῦ τῆς σελήνης τὰς ὁδοὺς	
καλ τὰς περιφοράς, εἶτ' ἄνω κεχηνότος	
ἀπὸ τῆς ὀροφῆς νύκτωρ γαλεώτης κατέχεσεν.	
ΣΤ. ήσθην γαλεώτη καταχέσαντι Σωκράτους	
ΜΑΘ. έχθες δέ γ' ήμιν δειπνον οὐκ ήν έσπέρας.	175
ΣΤ. είεν τί οὖν πρὸς τἄλφιτ' ἐπάλαμήσατο;	

^{152.} dreµérpes.] Butler therefore was when he boasts that his "profound gymunjust to our experimental philosophers nosophist" Sidrophel had learnt

How many scores a flea will jump Of his own length, from head to rump, Which Socrates and Chærephon In vain assayed so long agon. And dipped its feet into the wax he'd melted: Then let it cool, and there were Persian slippers! These he took off, and so he found the distance.

STREPS. O Zeus and king, what subtle intellects!

Stud. What would you say then if you heard another,
Our Master's own? Streps. O come, do tell me that.

Stud. Why, Cheerephon was asking him in turn,
Which theory did he sanction; that the gnats
Hummed through their mouth, or backwards, through the tail?

STREPS. Aye, and what said your Master of the gnat?

Stud. He answered thus: the entrail of the gnat
Is small: and through this narrow pipe the wind
Rushes with violence straight towards the tail;
There, close against this pipe, the hollow rump
Receives the wind, and whistles to the blast.

STREPS. So then the rump is trumpet to the gnats!

O happy, happy in your entrail-learning:

Full surely need he fear, nor debts, nor duns,

Who knows about the entrails of the gnats.

Stud. And yet, last night a mighty thought we lost
Through a green lizard. Streets. Tell me, how was that?

Stud. Why, as himself, with eyes and mouth wide open,
Mused on the moon, her paths and revolutions,
A lizard from the roof squirted full on him.

STREPS. He, he, he, he. I like the lizard's spattering Socrates.

STUD. Then yesterday, poor we, we'd got no dinner.

STREPS. Hah! what did he devise to do for barley?

On the contrary their investigation appears to have been perfectly satisfactory, and by on means in vain.

156. ἀνήρετ'.] I have unwittingly in

my translation fallen upon Reiske's emendation of deripero, which however I have not ventured to admit into the text.

ΜΑΘ. κατά τής τραπέζης καταπάσας λεπτήν τέφραν,	
κάμψας ὀβελίσκου, είτα διαβήτην λαβών,	
έκ τῆς παλαίστρας θοἰμάτιον ὑφείλετο.	
ΣΤ. τί δητ' ἐκεῖνον τὸν Θαλην θαυμάζομεν;	180
ανοιγ' ανοιγ' ανύσας τὸ φροντιστήριον,	
και δείξον ώς τάχιστά μοι τον Σωκράτη.	
μαθητιῶ γάρ· ἀλλ' ἄνοιγε τὴν θύραν.	
ω Ἡράκλεις, ταυτὶ ποδαπὰ τὰ θηρία;	
ΜΑΘ. τι έθαύμασας; τῷ σοι δοκοῦσιν εἰκέναι;	185
ΣΤ. τοις εκ Πύλου ληφθείσι, τοις Λακωνικοις.	
άταρ τι ποτ' ès την γην βλέπουσιν ούτοιι;	
ΜΑΘ. ζητούσιν ούτοι τὰ κατὰ γῆς. ΣΤ. βολβούς ἄρα	
ζητοῦσι. μή νυν τουτογί φροντίζετε	
έγω γὰρ οἶδ' ἵν' εἰσὶ μεγάλοι καὶ καλοί.	190
τί γὰρ οίδε δρώσιν οἱ σφόδρ' ἐγκεκυφότες;	
ΜΑΘ. οὐτοι δ' ἐρεβοδιφῶσιν ὑπὸ τὸν Τάρταρον.	
ΣΤ. τί δηθ' ὁ πρωκτὸς ἐς τὸν οὐρανὸν βλέπει;	
ΜΑΘ. αὐτὸς καθ' αὐτὸν ἀστρονομεῖν διδάσκεται.	
άλλ' εἴσιθ', ἵνα μη 'κεῖνος ήμῖν ἐπιτύχη.	195
ΣΤ. μήπω γε μήπω γ', άλλ' ἐπιμεινάντων, ΐνα	
αὐτοῖσι κοινώσω τι πραγμάτιον ἐμόν.	
ΜΑΘ. άλλ' οὐχ οδόν τ' αὐτοδσι πρὸς τὸν ἀέρα	
έξω διατρίβειν πολύν άγαν έστιν χρόνον.	
ΣΤ. πρὸς τῶν θεῶν, τί γὰρ τάδ' ἐστίν; εἰπέ μοι.	200
ΜΑΘ. ἀστρονομία μεν αύτηί. ΣΤ. τουτί δε τί;	
ΜΑΘ. γεωμετρία. ΣΤ. τοῦτ' οὖν τί ἐστι χρήσιμον;	
ΜΑΘ. γην άναμετρεισθαι. ΣΤ. πότερα την κληρουχικήν;	
ΜΑΘ. οθκ, άλλὰ τὴν σύμπασαν. ΣΤ. άστεῖον λέγεις.	

^{177—179.} No distinct meaning can, I think, be extracted from this passage. It appears to have been intended, as Mr. Mitchell observes, to mystify Strepsiades: it has certainly had the effect of mystify-

ing Scholars.

180. Θαλῆν.] Bergler quotes Plautus, Captivi, ii. 2. 24. Tyndarus, one of the captives from Elis, says,

Stud. He sprinkled on the table—some fine sand— He bent a spit—he raised some compasses— And—bagged a mantle from the Wrestling School.

STREPS. My stars! Why Thales was a fool to this!
O open, open, wide the study door,
And shew me, shew me, shew me, Socrates.
I die to be a student. Burst the door.
O Heracles, what kind of beasts are these!

Stud. Why, what's the matter? what d'ye think they're like?

STREPS. Like? why those Spartans whom we caught at Pylus: What makes them fix their eyes so on the ground?

STUD. They seek things underground. STREPS. O! to be sure.
They're seeking mushrooms. Hollo! don't look there,
I'll tell you where the best and finest grow.
Look! why do those stoop down so very much?

Stud. They're diving deep into the deepest secrets.

STREPS. Then why's their rump turned up towards the sky?

STUD. It's taking private lessons on the stars.

(To the other Students.)

Come, come: get in: HE'll catch us presently.

STREPS. Not yet! not yet! just let them stop one moment, While I impart a little matter to them.

Stud. No, no: they must go in: 'twould never do

To expose themselves too long to the open air.

STREPS. O! by the Gods, now, what are these? do tell me.

STUD. This is Astronomy. STREPS. And what is this?

STUD. Geometry. STREPS. Well, what's the use of that?

STUD. To mete out lands. STREPS. What, for allotment grounds?

STUD. No, but all lands. STREPS. A choice idea, truly.

Eugepæ!

Thalem talento non emam Milesium,

Nam ad sapientiam hujus nimius nugator fuit.

And Aves 1009, where Peisthetærus says of Meton; ἀνθρωπος Θαλῆς. Add Plautus lio; Salve, Thales.

τὸ γὰρ σόφισμα δημοτικὸν καὶ χρήσιμον.	205
ΜΑΘ. αυτη δέ σοι γης περίοδος πάσης. δράς;	
αίδε μεν 'Αθήναι. ΣΤ. τί σύ λέγεις; οὐ πείθομαι,	
έπει δικαστάς οὐχ δρώ καθημένους.	
ΜΑΘ. ώς τοῦτ' ἀληθῶς 'Αττικὸν τὸ χωρίον.	
ΣΤ. καὶ ποῦ Κικυννής εἰσὶν ούμοὶ δημόται;	210
ΜΑΘ. ἐνταῦθ' ἔνεισιν. ἡ δέ γ' Εὔβοι', ὡς ὁρậς,	
ήδὶ παρατέταται μακρά πόρρω πάνυ.	
ΣΤ. οίδ · ύπὸ γὰρ ἡμῶν παρετάθη καὶ Περικλέους.	
άλλ' ή Λακεδαίμων ποῦ 'στιν; ΜΑΘ. ὅπου 'στίν; αὐτηί.	
ΣΤ. ώς έγγυς ήμων. τουτο πάνυ φροντίζετε,	215
ταύτην ἀφ' ήμῶν ἀπαγαγεῖν πόρρω πάνυ.	
ΜΑΘ. ἀλλ' οὐχ οἰόν τε νη Δί'. ΣΤ. οἰμώξεσθ ἄρα.	
φέρε τίς γαρ οὖτος οὑπὶ τῆς κρεμάθρας ἀνήρ ;	
ΜΑΘ. αὐτός. ΣΤ. τίς αὐτός; ΜΑΘ. Σωκράτης.	
ΣΤ. ὁ Σώκρατες.	
ίθ οὐτος, ἀναβόησον αὐτόν μοι μέγα.	220
ΜΑΘ. αὐτὸς μὲν οὖν σὰ κάλεσον οὐ γάρ μοι σχολή.	
ΣΤ. & Σώκρατες,	

204. ἀστείον λέγεις. Τὸ γὰρ σόφισμα δημοτικών καὶ χρήσιμον. All the commentators acquiesce in the old version, Facete dicis: est enim hoc inventum populare et utile. But this, without looking at the Greek, seems remarkably tame; the yap requires something more than Facete dicis to precede it: your would suit that translation better. But there is a passage in the Phedrus which clears up the whole difficulty in a moment. It runs as follows: *Ω γενναίος, είθε γράψειεν ως χρή πένητι (γαρίζεσθαι) μᾶλλον ή πλουσίφ, καὶ πρεσβυτέρφ μαλλον ή νεωτέρφ, και όσα άλλα έμοι τε πρόσεστιν και τοις πολλοις ήμων ή γάρ ἄν ΑΣΤΕΙΟΙ καὶ ΔΗΜΟΦΕΛΕΙΣ οί

λόγοι, p. 227: where Stallbaum rightly enough remarks, elegantem esse ambiguitatem in vocabulo, ἀστεῖον, quod de elegantia atque urbanitate, et de communi utilitate capiendum; but without any reference to these lines of Aristophanes. The double entendre can hardly be kept up in English. My own translation is bad. A play on the word 'civil' would, I think, be worse: but the Latin translation should evidently be, Urbane dicis: urbi enim utile est callidum hoc commentum.

209. 'Αττικόν τὸ χωρίον.] This may have given rise to the anecdote recorded by Ælian, which is thus described by Dr. Wordsworth, Greece, p. 63. Alcibiades

Then every man may take his choice, you mean.

Stud. Look; here's a chart of the whole world. D'ye see?

This city's Athens. STREPS. Athens? I like that.

I see no jury sitting. That's no Athens.

STUD. In very truth, this is the Attic ground.

STREPS. And where then are my townsmen of Cicynna?

STUD. Why, there-abouts; and here, you see, Eubœa:

Here, reaching out a long way by the shore.

STREPS. Yes, overreached by us and Pericles.

But now, where's Sparta? STUD. Let me see: O, here.

STREPS. Heavens! how near us. O do please manage this
To shove her off from us, a good deal further.

STUD. We can't do that by Zeus. STREPS. The worse for you.

Hollo! who's that? that fellow in the basket?

STUD. That's HE. STREPS. Who's HE? STUD. 'Tis Socrates.

STREPS.

Socrates!

You sir, call out to him as loud as you can.

STUD. Call him yourself: I have not leisure now.

STREPS.

Socrates! Socrates!

one day was taken by Socrates to a building in the city of Athens, in which maps of different countries were collected. The philosopher directed the attention of his young friend to a chart of the habitable world, as far as it was then known to the geographers of Greece, with the intention of diminishing the pride in which the latter appeared to indulge in consequence of the extent of his territorial possessions on the Athenian soil. He desired him to point out the position of Attica on the map. Alcibiades did so. Now shew me there, said Socrates, the situation of your own estate. How is it possible? replied

the other: can you expect that my domains should appear there, where even Attica itself occupies so small a space?

213. παρετάθη.] Stretched on the rack. This refers to the subjection of Eubœa by Pericles just before the thirty years' truce, when the Athenian κληρουχία was planted at Histiæa. Thucydides, i, 114.

219. & Σώκρατες.] Strepsiades roars out; Socrates, wrapt in contemplation, does not hear him. The student, afraid to interrupt his meditations, excuses himself by suddenly recollecting a press of business, and retires.

ῶ Σωκρατίδιον. ΣΩ. τί με καλεῖς, ὦφήμερε ;	
ΣΤ. πρῶτον μὲν ὅ τι δρậς, ἀντιβολῶ, κάτειπέ μοι.	
ΣΩ. ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.	225
ΣΤ. ἔπειτ' ἀπὸ ταρροῦ τοὺς θεοὺς ὑπερφρονεῖς,	
άλλ' οὐκ ἀπὸ τῆς γῆς, εἴπερ. ΣΩ. οὐ γὰρ ἄν ποτε	
έξεθρον ὀρθώς τὰ μετέωρα πράγματα,	
εὶ μὴ κρεμάσας τὸ νόημα καὶ τὴν φροντίδα	
λεπτήν καταμίξας είς τὸν δμοιον ἀέρα.	230
εί δ' ων χαμαὶ τἄνω κάτωθεν ἐσκόπουν,	
οὐκ ἄν ποθ' εὖρον οὐ γὰρ ἀλλ' ἡ γῆ βία	
έλκει πρὸς αύτην την ικμάδα της φροντίδος.	
πάσχει δὲ ταυτὸ τοῦτο καὶ τὰ κάρδαμα.	
ΣΤ. τί φής;	235
ή φροντίς έλκει την ἰκμάδ' είς τὰ κάρδαμα;	
ίθι νυν, κατάβηθ', & Σωκρατίδιον, ώς έμε,	
ΐνα με διδάξης ώνπερ ενεκ' ελήλυθα.	
ΣΩ. ήλθες δὲ κατὰ τί; ΣΤ. βουλόμενος μαθεῖν λέγειν.	
ύπὸ γὰρ τόκων χρήστων τε δυσκολωτάτων	240
ἄγομαι, φέρομαι, τὰ χρήματ' ἐνεχυράζομαι.	
ΣΩ. πόθεν δ΄ υπόχρεως σαυτον έλαθες γενόμενος;	
ΣΤ. νόσος μ' ἐπέτριψεν ἱππικὴ, δεινὴ φαγείν.	
άλλά με δίδαξου του έτερου τοῦν σοῦν λόγοιν,	
τὸν μηδὲν ἀποδιδόντα. μισθὸν δ' ὅντιν' ἄν	245

227. οὐκ ἀπὸ τῆς γῆς, εἴπερ.] sc. δεῖ ὑπερφρονεῖν. Kuster, Bergler, Dindorf. Εἴπερ ἔξεστιν ὑπερφρονεῖν. Brunck: and Reiske would even correct the passage. But there is no difficulty whatever: εἴπερ is, 'if so be,' sc., that you do despise them. It is frequently used in the same elliptical way in the Ethics. See I. x. 14: 'He does not,' says Aristotle, 'become happy again in a hurry, ἀλλ' εἴπερ, ἐν πολλῷ τινι χρόνφ καὶ τελείφ, i. c. if he does at

all.' v. ix. 9: οὐκ ἀδικεῖται, ἀλλ' εἴπερ, βλάπτεται; cf. Id. viii. 2, 3, and x. 4, 2. Strepsiades means to say, 'It is not so bad as I feared: even if you do contemn (a sort of misnomer for the Socratic contemplate: so in the original, περιφρονῶ, ὑπερφρονεῖς,) the Gods, at any rate you do it from a basket.' So Plato's Republic, 497, E. I see Mitchell takes the same view, and adduces some of the above passages.

234. τὰ κάρδαμα.] An allusion to the

Sweet Socrates! Socr. Mortal! why call'st thou me?

STREPS. O, first of all, please tell me what you are doing.

Socr. I walk on air, and contem-plate the Sun.

STREPS. O then from a basket you contemn the Gods,

And not from the earth, at any rate? Soon. Most true.

I could not have searched out celestial matters

Without suspending judgment, and infusing

My subtle spirit with the kindred air.

If from the ground I were to seek these things,

I could not find: so surely doth the earth

Draw to herself the essence of our thought.

The same too is the case with water-cress.

STREPS. Hillo! what's that?

Thought draws the essence into water-cress? Come down, sweet Socrates, more near my level,

And teach the lessons which I come to learn.

Socr. And wherefore art thou come? STREPS. To learn to speak.

For owing to my horrid debts and duns,

My goods are seized, I'm robbed, and mobbed, and plundered.

Socr. How did you get involved with your eyes open?

STREPS. A galloping consumption seized my money.

Come now: do let me learn the unjust Logic

That can shirk debts: now do just let me learn it.

homely imagery so familiar to the readers of Plato and Xenophon. 'To hear Socrates talk,' says Alcibiades in the Symposium of Plato, 'appears to a superficial observer very ridiculous, for his conversation is all about donkeys, and coppersmiths, and cobblers, and tanners: but look deeper, and you will find that there is a hidden meaning in all this, a meaning full of virtue, piety, and divinity: like the sculp-

tured figures of Silenus, which, without, are coarse, and rude, and repulsive, but within, are the images of the Gods.' In what follows, Strepsiades catches at the word κάρδαμα, probably the first word he has thoroughly understood, and after displaying his utter inability to comprehend such philosophical language, beseeches his new master to descend to his level, both in a physical and in an intellectual sense.

ΣΩ. ποίους θεούς όμει σύ; πρώτον γάρ θεοί
ήμιν νόμισμ' οὐκ ἔστι. ΣΤ. τῷ γὰρ ὅμνυτ'; ἡ
σιδαρέοισιν, ωσπερ εν Βυζαντίφ;
ΣΩ. βούλει τὰ θεῖα πράγματ' εἰδέναι σαφῶς 250
ἄττ' ἐστὶν ὀρθῶς ; ΣT . νὴ Δl ', εἴπερ ἔστι γε.
ΣΩ. καὶ ξυγγενέσθαι ταις Νεφέλαισιν ές λόγους,
ταις ημετέραισι δαίμοσιν ; ΣΤ. μάλιστά γε.
ΣΩ. κάθιζε τοίνυν ἐπὶ τὸν ἱερὸν σκίμποδα.
ΣΤ. ίδου κάθημαι. ΣΩ. τουτονί τοίνυν λαβέ 255
τὸν στέφανον. ΣΤ. ἐπὶ τί στέφανον; οἴμοι, Σώκρατες,
ώσπερ με τὸν ᾿Αθάμανθ᾽ ὅπως μὴ θύσετε.
ΣΩ. οὖκ, ἀλλὰ ταῦτα πάντα τοὺς τελουμένους
ήμεις ποιούμεν. ΣΤ. είτα δὴ τί κερδανῶ;
ΣΩ. λέγειν γενήσει τρίμμα, κρόταλον, παιπάλη.
άλλ' ἔχ' ἀτρεμί ΣΤ. μὰ τὸν Δί' οὐ ψεύσει γέ με
καταπαττόμενος γάρ παιπάλη γενήσομαι.
ΣΩ. εὐφημεῖν χρη τὸν πρεσβύτην καὶ τῆς εὐχῆς ὑπακούειν.
ὧ δέσποτ' ἄναξ, ἀμέτρητ' 'Δηρ, δε έχεις την γην μετέφρον,

249. σιδαρέσιστυ.] It is not known what were the adverse influences which compelled Byzantium to resort to an iron circulation. It seems extraordinary that a city in a situation with such extreme facilities for commerce, should be reduced

to such a measure from poverty, according to Professor Hussey's notion. However, the fact is undoubted, whatever the reason may have been. The Scholiast quotes from the Peisander of Plato Comicus,

Καλεπῶς ἃν οἰκήσαιμεν ἐν Βυζαντίοις, "Οπου σιδαρέοισι τοῖς νομίσμασι Χρῶνται. I should'nt like to live in poor Byzantium, Where all their gold is iron.

257. 'Αθάμαντα.] There is here an allusion to the semi-ambiguous phrase, ξυγγενέσθαι ταῖς Νεφέλαις, for Athamas married a Nephele: who being abandoned by her husband, and finding that he had

been compassing the ruin of her children at the instigation of his new wife, sought vengeance against him. In a play of Sophocles called Athamas, he is brought in with a chaplet on his head to be sacriName your own price, by all the Gods I'll pay it.

Socr. The Gods! why you must know the Gods with us

Don't pass for current coin. Streps. Eh? what do you use then?

Have you got iron, as the Byzantines have?

Socr. Come, would you like to learn celestial matters,

How their truth stands? STREPS. Yes, if there's any truth.

Soce. And to hold intercourse with you bright Clouds,
Our virgin Goddesses? STREPS. Yes, that I should.

Socr. Then sit you down upon that sacred bed.

STREPS. Well, I am sitting. Soon. Here then, take this chaplet.

STREPS. Chaplet? why? why? now, never, Socrates:

Don't sacrifice poor me, like Athamas.

Socr. Fear not: our entrance-services require

All to do this. STREPS. But what good comes of it?

Soce. You'll be the flower of talkers, prattlers, gossips:
Only keep quiet. Steeps. Zeus! your words come true!
I shall be flour indeed with all this peppering.

Soce. Old man sit you still, and attend to my will, and hearken in peace to my prayer,
O Master and King, holding earth in your swing, O measureless infinite Air;

ficed: Strepsiades fears lest his connection with the Clouds is to end in the same way, and no Heracles to set him free again, as in the case of Athamas.

258. In my translation of this line, I have again unintentionally chimed in with the emendation of Ernesti, Seager, and others, marras ravra for ravra marra.

262. καταπαττόμερος.] This is generally understood to be occasioned by a practical joke on the part of Socrates, who pours a quantity of sand, fine pebbles, &c., over the head of Strepsiades, ut victimes, says Bergler, solebant molâ conspergi.

264. Exels The yne merémpor. The best

commentary on this verse is from Socrates himself, (apud Plat. Phsed. 99, B.) δ μέν τις (nempe Empedocles,) δίνην (cf. infr. 376.) περιτιθεὶς τῆ γῆ ὑπὸ τοῦ οὐρανοῦ μένειν δὴ ποιεῖ τὴν γῆν, ὁ δὲ, (Anaximenes, Anaxagoras, Democritus,) ὁσπερ καρδόπφ πλατεία βάθρον τὸν ἀέρα ὑπ-ερείδει. The distinction betwen ᾿Αὴρ and Αἰδὴρ is thus lucidly stated by Cicero, De Nat. Deorum, (quoted by Mitchell). Principio enim terra, sita in mediâ parte mundi, circumfusa undique est hâc animabili spirabilique naturâ cui nomen est aer. Hunc rursus amplectitur immensus ather, qui constat ex altissimis ignibus, II. 36.

	λαμπρός τ' Αίθηρ, σεμναί τε θεαί Νεφέλαι βροντησικέραυνοι, ἄρθητε, φάνητ', & δέσποιναι, τῷ φροντιστῆ μετέωροι. μήπω μήπω γε, πρὶν αν τουτί πτύξωμαι, μη καταβρεχθώ. τὸ δὲ μηδὲ κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον' ἔχοντα.	265
ΣΩ.	. ἔλθετε δῆτ', ὧ πολυτίμητοι Νεφέλαι, τῷδ' εἰς ἐπίδειξιν εἴτ' ἐπ' 'Ολύμπου κορυφαῖς ἱεραῖς χιονοβλήτοισι κάθησθε, εἴτ' ἐπ' 'Ωκεανοῦ πατρὸς ἐν κήποις ἱερὸν χορὸν ἴστατε Νύμφαις, εἴτ' ἄρα Νείλου προχοὰς ὑδάτων χρυσέαις ἀρύτεσθε πρόχουσιν, ἡ Μαιῶτιν λίμνην ἔχετ' ἡ σκόπελον νιφόεντα Μίμαντος ὑπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἱεροῖσι χαρεῖσαι.	270
XO.	. ἀέναοι Νεφέλαι, στρ.	275
	ἀρθῶμεν φανεραὶ δροσερὰν φύσιν εὐάγητον, πατρὸς ἀπ' ' Ωκεανοῦ βαρυαχέος ὑψηλῶν ὀρέων κορυφὰς ἐπὶ δενδροκόμους, ἵνα	
	τηλεφανείς σκοπιὰς ἀφορώμεθα, καρπούς τ' ἀρδομέναν ἱερὰν χθόνα, καὶ ποταμῶν ζαθέων κελαδήματα, καὶ πόντον κελάδοντα βαρύβρομον ὅμμα γὰρ αἰθέρος ἀκάματον σελαγεῖται	280
	μαρμαρέαις ἐν αὐγαῖς. ἀλλ' ἀποσεισάμεναι νέφος ὅμβριον ἀθανάτας ἰδέας ἐπιδώμεθα τηλεσκόπφ ὅμματι γαῖαν.	285
ΣΩ.	ῶ μέγα σεμναὶ Νεφέλαι, φανερῶς ἠκούσατέ μου καλέσαντος.	
50	ήσθου φωνής ἄμα καλ βροντής μυκησαμένης θεοσέπτου;	290
≥ T.	καὶ σέβομαί γ', ὧ πολυτίμητοι, καὶ βούλομαι ἀνταποπαρδεῖν πρὸς τὰς βροντάς· οὕτως αὐτὰς τετρεμαίνω καὶ πεφόβημαι· κεἰ θέμις ἐστὶν, νυνί γ' ἤδη, κεἰ μὴ θέμις ἐστὶ, χεσείω.	

^{284.} ὅμμα alθέροs.] Harford compares the Seven Chiefs of Æschylus, where the moon is called runtes ὀφθαλμόs: Shake-

speare's Richard II., where the sun is called 'the searching eye of heaven,' as it is by Milton in the Morning hymn, 'the

And thou glowing Ether, and Clouds who enwreathe her with thunder, and lightning, and storms, Arise ye and shine, bright Ladies Divine, to your student in bodily forms.

STREPS. No, but stay, no, but stay, just one moment I pray, while my cloke round my temples I wrap.

To think that I've come, stupid fool, from my home, without either beaver or cap!

Sock. Come forth, come forth, dread Clouds, and to earth your glorious majesty show;

Whether lightly ye rest on the time-honoured crest of Olympus environed in snow,

Whether lightly ye rest on the time-honoured crest of Olympus environed in snow, Or tread the soft dance 'mid the stately expanse of old Ocean, the nymphs to beguile, Or stoop to enfold with your pitchers of gold, the mystical waves of the Nile, Or around the white foam of Mæotis ye roam, or Mimas all wintry and bare, O! hear while we pray, and turn not away from the rites which your servants prepare.

CHORUS.

Clouds of all hue,

Rise we aloft with our garments of dew.

Come from old Ocean's unchangeable bed,
Come, till the mountain's green summits we tread,
Come to the peaks with their landscapes untold,
Gaze on the Earth with her harvests of gold,
Gaze on the rivers in majesty streaming,
Gaze on the lordly, invincible Sea,
Come, for the Eye of the Ether is beaming,
Come, for all Nature is flashing and free.

Let us shake off this close-clinging dew
From our members eternally new,
And sail upwards the wide world to view.

Come away! Come away!

Soce. O Goddesses mine, great Clouds and divine, ye have heeded and answered my prayer.

Heard ye their sound, and the thunder around, as it thrilled through the petrified air?

Steres. Yes, by Zeus, and I shake, and I'm all of a quake, and I fear I must sound a reply,

Their thunders have made my soul so afraid, and those terrible voices so nigh:

So if lawful or not, I must run to a pot, by Zeus, if I stop I shall die.

world's eye and soul.' Aytoun in his ballad on the execution of Montrose, by a God.'

ΣΩ. οὐ μὴ σκώψει μηδὲ ποιήσεις ἄπερ οἱ τρυγοδαίμονες οὐτοι,	
άλλ' εὐφήμει· μέγα γάρ τι θεῶν κινεῖται σμῆνος ἀοιδαῖς.	295
ΧΟ. παρθένοι δμβροφόροι,	àντ.
ἔλθωμεν λιπαρὰν χθόνα Παλλάδος, εὕανδρον γᾶν	
Κέκροπος ὀψόμεναι πολυήρατου	
οὖ σέβας ἀρρήτων ἱερῶν, ἵνα	
μυστοδόκος δόμος	300
έν τελεταίς άγιαις άναδεικνυται,	
ουρανίοις τε θεοίς δωρήματα,	
ναοί θ' ὑψερεφεῖς καὶ ἀγάλματα,	
καὶ πρόσοδοι μακάρων ἱερώταται,	
εὐστέφανοί τε θεῶν θυσίαι θαλίαι τε,	305
παντοδαπαις εν ώραις,	
ηρί τ' επερχομένο Βρομία χάρις,	
εὐκελάδων τε χορῶν ἐρεθίσματα,	
καλ Μοῦσα βαρύβρομος αὐλῶν.	
ΣΤ. πρὸς τοῦ Διὸς ἀντιβολῶ σε, φράσον, τίνες εἴσ', ὧ Σώκρατες, αὖται	310
αί φθεγξάμεναι τοῦτο τὸ σεμνόν; μῶν ἡρῷναί τινές εἰσιν;	
ΣΩ. ἥκιστ', ἀλλ' οὐράνιαι Νεφέλαι, μεγάλαι θεαλ ἀνδράσιν ἀργοῖς	
αίπερ γνώμην και διάλεξιν και νουν ήμιν παρέχουσι	
καλ τερατείαν καλ περίλεξιν καλ κρούσιν καλ κατάληψιν.	
ΣΤ. ταῦτ' ἄρ' ἀκούσασ' αὐτῶν τὸ φθέγμ' ἡ ψυχή μου πεπότηται,	315
καὶ λεπτολογεῖν ήδη ζητεῖ καὶ περὶ καπνοῦ στενολεσχεῖν,	
καὶ γνωμιδίω γνώμην νύξασ' έτέρφ λόγφ ἀντιλογήσαι·	
ωστ', εἴ πως ἔστιν, ἰδεῖν αὐτὰς ἥδη φανερῶς ἐπιθυμῶ.	
ΣΩ. βλέπε νυν δευρί πρὸς τὴν Πάρνηθ' ἤδη γὰρ ὁρῶ κατιούσας	
derilation of see acabe ubas tile and the that the same was sooned	

294. τρυγοδαίμονες.] This, according to Welcker and Mitchell, is meant to be a payment in kind for the epithet κακοδαίμονες, with which Aristophanes and other comedians frequently complimented the philosophers.

307. $\hat{\eta}\rho\iota$.] This play was performed at the great Dionysia which took place in the March of the year B.C. 423.

^{312.} ἀργοῖs.] τοῖs φιλοσόφοιs. Scholiast. Adam Smith, in his Wealth of Nations, defines a philosopher as one whose trade is to speculate on everything and do nothing.

^{319.} $\Pi \acute{a}\rho m\theta$.] "In a surviving fragment of a late edition of this play, the Clouds are represented as irritated by their discourteous reception, and threatening to

SOCR. Don't act in our schools like those Comedy-fools with their scurrilous scandalous ways. Deep silence be thine: while this Cluster divine their soul-stirring melody raise.

CHORUS.

Come then with me.

Daughters of Mist, to the land of the free. Come to the people whom Pallas hath blest, Come to the soil where the Mysteries rest: Come, where the glorified Temple invites The pure to partake of its mystical rites: Holy the gifts that are brought to the Gods, Shrines with festoons and with garlands are crowned, Pilgrims resort to the sacred abodes, Gorgeous the festivals all the year round. And the Bromian rejoicings in Spring, When the flutes with their deep music ring,

And the sweetly-toned Choruses sing

Come away! Come away!

STREPS. O Socrates pray, by all the Gods, say, for I earnestly long to be told,

Who are these that recite with such grandeur and might? are they glorified mortals of old?

No mortals are there, but Clouds of the air, great Gods who the indolent fill: SOCE.

These grant us discourse, and logical force, and the art of persuasion instil, And periphrasis strange, and a power to arrange, and a marvellous judgment and skill.

STREPS. So then when I heard their omnipotent word, my spirit felt all of a flutter,

And it yearns to begin subtle cobwebs to spin and about metaphysics to stutter,

And together to glue an idea or two, and battle away in replies:

So if it's not wrong, I earnestly long to behold them myself with my eyes.

Look up in the air, towards Parnes, out there, for I see they will pitch before long Socr.

> fly off to the heights of mount Parnes from which they had come. They are

sailing off, we are told,

'Es την Πάρνηθ' δργισθείσαι, φρούδαι κατά τον Λυκαβηττόν.

To the summits of Parnes swelling with rage, and have vanished along Lycabettus.

Lycabettus is now the hill of St. George, on the north-east verge of Athens." Wordsworth, Athens and Attics, chap. 8. Dindorf's objection to the κατά τὸν Λυκαβηττόν

is quite worthless: the clouds receded from sight over the tops of Lycabettus, on their way to Parnes.

ήσυχη αὐτάς. ΣΤ. φέρε, ποῦ; δεῖξον. ΣΩ. χωροῦσ αὐται πάνυπολλαὶ, 820 διὰ τῶν κοίλων καὶ τῶν δασέων, αὖται πλάγιαι. ΣΤ. τί τὸ χρημα; ώς οὐ καθορῶ. ΣΩ. παρὰ τὴν εἴσοδον. ΣΤ. ἤδη νυνὶ μόλις οὕτως.

ΣΩ. νῦν γέ τοι ήδη καθοράς αὐτάς, εἰ μὴ λημάς κολοκύνταις.

ΣΤ. νη Δί έγωγ', ω πολυτίμητοι, πάντα γαρ ήδη κατέχουσι.

ΣΩ. ταύτας μέντοι σὺ θεὰς οὕσας οὐκ ήδης οὐδ ἐνόμιζες;

ΣΤ. μὰ Δί', ἀλλ' ὁμίγλην καὶ δρόσον αὐτὰς ἡγούμην καὶ καπνὸν είναι.

ΣΩ. οὐ γὰρ μὰ Δί' οἰσθ' ὁτιὴ πλείστους αὖται βόσκουσι σοφιστὰς, θουριομάντεις, ἰατροτέχνας, σφραγιδονυχαργοκομήτας, κυκλίων τε χορῶν ἀσματοκάμπτας, ἄνδρας μετεωροφένακας, οὐδὲν δρῶντας βόσκουσ' ἀργοὺς, ὅτι ταύτας μουσοποιοῦσιν.

330

325

- ΣΤ. ταῦτ' ἄρ' ἐποίουν " ὑγρῶν Νεφελῶν στρεπταυγλῶν δάῖον ὁρμὰν,"

 " πλοκάμους θ' ἐκατογκεφάλα Τυφῶ," "πρημαινούσας τε θυέλλας,"

 εἰτ' " ἀερίας, διερὰς," "γαμιφοὺς οἰωνοὺς, ἀερονηχεῖς,"

 δμβρους θ' ὑδάτων δροσερῶν Νεφελῶν" εἰτ' ἀντ' αὐτῶν κατέπινον

 κεστρῶν τεμάχη μεγαλῶν ἀγαθῶν, κρέα τ' ὀρνίθεια κιχηλῶν.

 885
- ΣΩ. διὰ μέντοι τάσδ' οὐχὶ δικαίως; ΣΤ. λέξον δή μοι, τί παθοῦσαι, εἴπερ Νεφέλαι γ' εἰσὶν ἀληθως, θνηταῖς εἴξασι γυναιξίν; οὐ γὰρ ἐκεῦναί γ' εἰσὶ τοιαῦται. ΣΩ. φέρε, ποῖαι γάρ τινές εἰσω;
- ΣΤ. οὐκ οίδα σαφώς· εἴξασιν γοῦν ἐρίοισιν πεπταμένοισι, κοὐχὶ γυναιξὶν, μὰ ΔΓ, οὐδ' ὁτιοῦν· αὖται δὲ ρῖνας ἔχουσιν. 340
- ΣΩ. ἀπόκριναί νυν ἄττ' αν ἔρωμαι. ΣΤ. λέγε νυν ταχέως δ τι βούλει.
- ΣΩ. ήδη ποτ' ἀναβλέψας είδες νεφέλην Κενταύρφ ὁμοίαν

321. I fear I have but poorly succeeded in my endeavour to preserve those peculiar beauties of this passage, which induced Mr. Ruskin (Modern Painters) to remark, that "Aristophanes knew and felt more of the noble landscape character of his country than any whose works have come down to us, except Homer. The individuality and distinctness of conception," he goes on to say, "the visible cloud character which every line of this passage

brings out into more dewy and bright existence, is to me as refreshing as the real breathing of mountain winds. The line did the kollow kal the daofae, attal tháyea, could have been written by none but an ardent lover of the hill scenery, one who had watched hour after hour the peculiar oblique, side-long action of descending clouds, as they form along the hollows and ravines of the hills. There are no lumpish solidities, no billowy pro-

These regions about. STREPS. Where? point me themout. Soon. They are drifting, an infinite throng, And their long shadows quake over valley and brake. STREPS. Why, whatever's the matter to-day? I can't see them a bit. Soon. There, they're close by the pit. STREPS. Ah, I just got a glimpse, by the way.

Soca. There, now you must see how glorious they be, or your eyes must be pumpkins, I vow.

STREPS. Ah! I see them proceed; I should think so indeed: great powers! they fill everything now.

Socr. So then till this day that celestials were they, you never imagined nor knew?

Streets. Why, no, on my word, for I always had heard they were nothing but vapour and dew.

Socr. O, then I declare, you can't be aware that 'tis these who the sophists protect,
Prophets sent beyond sea, quacks of every degree, fops signet-and-jewel-bedecked,
Astrological knaves, and fools who their staves of dithyrambs proudly rehearse,—
'Tis the Clouds who all these support at their ease, because they exalt them in verse.

STEEPS. 'Tis for this then they write of 'the terrible might of the light-flashing, rain-splashing Cloud,' And 'the dankmetted curls, which the Tempest God whirls,' and 'the blasts with their trumpets so loud,' And 'birds of the sky floating upwards on high,' and 'Clouds of first water, which drown With their soft falling dew the great Ether so blue,' and then in return they gulp down Huge cutlets of pike, and game if they like, most delicate game in its season.

Soce. And is it not right such praise to requite? Steeps. Ah, but tell me then what is the reason That if, as you say, they are Clouds, they to-day are regular women and true?

For the ones in the air are not women, I swear. Soon. Why, what do they seem then to you? Strees. I can't say very well, but they straggle and swell like fleeces spread out in the skies;

Not like women they flit, no, by Zeus, not a bit, but these have mouths, noses, and eyes. Socr. Well, nowthen, attend to this question, myfriend. Streets. Look sharp, and propound it to me. Socr. Didst thou never espy a Cloud in the sky, which a centaur or leopard might be,

tuberances here. All is melting, drifting, evanescent, full of air, and light as dew."

829. κυκλίων χορῶν.] 'The cyclian chorus,' says Bentley, (Phalaris i. 346. Ed. Dyce,) 'was the same with the dithyrambic. There were three choruses belonging to Bacchus, the κωμικός, the τραγικός, and the κύκλιος, the last of which had its prize and judges at the Dionysia, as the others had. The famous Simonides won fifty-six

of these victories, as is confirmed by his own epigram if in πεντήκοντα, Σιμωνίδη, ήραο ταύρους κ.τ.λ. for a bull was the prize of dithyramb, as a goat was of tragedy, and this is the reason why Pindar gives it the epithet of βοηλάτης.'

842. νεφέλην Κενταύρφ όμοίαν.] Porson refers to Shakespeare, Antony and Cleopatra, act 4, scene 12.

Antony. Sometimes we see a cloud that's dragonish, A vapour, sometime, like a bear, or lion, &c. η παρδάλει η λύκφ η ταύρφ; ΣΤ. νη ΔΙ΄ έγωγ'. είτα τι τοῦτο;

- ΣΩ. γίγνονται πάνθ' ὅ τι βούλονται κἦτ' ἢν μὲν ἴδωσι κομήτην, ἄγριόν τινα τῶν λασίων τούτων, οἶόνπερ τὸν Ἐενοφάντου, 345 σκώπτουσαι τὴν μανίαν αὐτοῦ Κενταύροις ἤκασαν αὐτάς.
- ΣΤ. τί γὰρ, ἢν ἄρπαγα τῶν δημοσίων κατίδωσι Σίμωνα, τί δρῶσιν;
- ΣΩ. ἀποφαίνουσαι την φύσιν αὐτοῦ λύκοι έξαίφνης εγένοντο.
- ΣΤ. ταῦτ' ἄρα, ταῦτα Κλεώνυμον αὖται τὸν ῥίψασπιν χθὲς ἰδοῦσαι, ὅτι δειλότατον τοῦτον ἑώρων, ἔλαφοι διὰ τοῦτ' ἐγένοντο. 850
- ΣΩ. καὶ νῦν γ' ὅτι Κλεισθένη είδον, ὁρậς, διὰ τοῦτ' ἐγένοντο γυναίκες.
- ΣΤ. χαίρετε τοίνυν, ὁ δέσποιναι καὶ νῦν, εἴπερ τινὶ κάλλφ, οὐρανομήκη ῥήξατε κἀμοὶ φωνὴν, ὁ παμβασίλειαι.
- ΧΟ. χαιρ', ὧ πρεσβῦτα παλαιογενὲς, θηρατὰ λόγων φιλομούσων
 σύ τε, λεπτοτάτων λήρων ἱερεῦ, φράζε πρὸς ἡμᾶς ὅ τι χρήζεις
 855
 οὐ γὰρ ᾶν ἄλλφ γ' ὑπακούσαιμεν τῶν νῦν μετεωροσοφιστῶν
 πλὴν ἡ Προδίκφ, τῷ μὲν σοφίας καὶ γνώμης οὔνεκα, σοὶ δὲ,

Hamlet III. 2: the dedication to Swift's Tale of a Tub: and Cicero de Div. II. 21. (49). Dobree adds a fine passage from Jeremy Taylor's Worthy Communicant, near the beginning. Mr. Keble (Prælectiones Academicæ) observes, that some have thought the description in Lucretius, iv. 137, sq., to be borrowed from these lines of Aristophanes: but, he adds very judiciously, mihi magis credibile est, utrumdiciously, mihi magis credibile est, utrum-

que scriptorem ista hausisse ex nativâ et proprià venà.

349. Κλεώνυμον.] Cleonymus is again satirized for his effeminacy and other vices, infra 396, 659, etc.: and indeed in almost every extant comedy. In the Wasps his cowardice in throwing away his shield is several times severely alluded to, especially in the dialogue between the two slaves at the beginning.

XANTHIAS.

Methought I saw

A mighty eagle flying towards the forum,
And in its talons up it caught a shield,
And bore it off in triumph to the sky:
And then—Cleonymus fled off and dropt it.

Sosias. My stars! Cleonymus is quite a riddle!
And one will ask his neighbour at a dinner,
"What is that brute which throws away its shield,
In earth, in air, in water,—everywhere?"

Xanth. O me! some evil hap will sure befall

Or a wolf, or a cow? STREPS. Very often, I vow: and shew me the cause, I entreat.

Socr. Why, I tell you that these become just what they please, and whenever they happen to meet Xenophantes's heir with his long shaggy hair, or one of those monsters hirsute:

Forthwith they appear like Centaurs, to jeer the ridiculous look of the brute.

STREPS. What then do they do if Simon they view, that fraudulent harpy to shame?

SOCE. Why, his nature to shew to us mortals below, a wolfish appearance they frame.

STREPS. O, they then I ween having yesterday seen, Cleonymus quaking with fear,

(Him who threw off his shield as he fled from the field,) metamorphosed themselves into deer.

Sock. Yes, and now they espy soft Cleisthenes nigh, and therefore as women appear.

STREPS. O then without fail, All hail! and All hail! my welcome receive; and reply With your voices so fine, so grand and divine, majestical Queens of the Sky!

Chor. Our welcome to thee, old man, who would see the marvels that science can shew:

And thou, the high-priest of this subtlety feast, say what would you have us bestow?

Since there is not a sage for whom we'd engage our wonders more freely to do,

Except, it may be, for Prodicus: he for his knowledge may claim them, but you,

From such a dream. Sos. Nay, prithee, think not so: Console yourself: 'twill be no harm, by heaven! Xanth. No harm to see a man throw off his shield?

Cleisthenes too is mentioned in a similar tone, Acharnians 118, 122; Knights, 137. Frogs, 48, 57, 483, and in the Thesmophoriazusse.

357. Προδίκφ.] Prodicus, the Horne Tooke of Greece, as Mr. Sewell calls him, was a native of Ceos, and a pupil of Protagoras. He seems to be mentioned here, says Bergler, honoris causå: and indeed the Platonic Socrates uniformly speaks with respect of Prodicus, 'who was,' as Müller says, 'the most respectable of all

the Sophists: he used to present lessons of morality under an agreeable form: such a moral lesson was the well-known allegory of the Choice of Heracles.' He was very fond of drawing subtle distinctions between words usually regarded as synonyms: see the Protagoras. Prodicus is again mentioned in the parabasis of the Aves; again, as I think, honoris causâ, although Bergler thinks otherwise. I give the passage in Mr. Frere's translation:

We propose by and by
(If you'll listen and hear,) to make it all clear,
And Prodicus henceforth shall pass for a dunce,
When his doubts are explained and expounded at once.

This is merely a similar remark to the one about Thales, supra 180.

	ότι βρενθύει τ' εν ταισιν όδοις και τώφθαλμώ παραβάλλεις,	
	κάνυπόδητος κακά πόλλ' άνέχει κάφ' ήμιν σεμνοπροσωπείς.	
ΣΤ.		36 0
	αῦται γάρ τοι μόναι εἰσὶ θεαί: τἄλλα δὲ πάντ' ἐστὶ φλύαρος.	
	ό Ζευς δ' ήμω, φέρε, προς της Γης, ουλύμπιος ου θεός έστιν;	
	ποίος Ζεύς; οὐ μὴ ληρήσεις οὐδ' ἔστι Ζεύς. ΣΤ. τί λέγεις σύ	;
	άλλα τίς ὕει ; τουτί γαρ ἔμουγ' ἀπόφηναι πρώτον ἀπάντων.	
ΣΩ.		36 5
	φέρε, ποῦ γὰρ πώποτ' ἄνευ Νεφελῶν ὕουτ' ἤδη τεθέασαι;	
	καίτοι χρήν αἰθρίας ὕειν αὐτὸν, ταύτας δ' ἀποδημείν.	
ΣΤ.	νη τὸν Απόλλω, τοῦτό γέ τοι δη τῷ νῦν λόγῳ εὖ προσέφυσας	
	καίτοι πρότερον τὸν Δί' ἀληθῶς ιμην διὰ κοσκίνου οὐρεῖν.	~~
	άλλ' δστις δ βροντών έστι φράσον τοῦτό με ποιεί τετρεμαίνειν.	
	αὖται βροντῶσι κυλινδόμεναι. ΣΓ. τῷ τρόπῳ, ὡ πάντα σὺ τολμο	ών ;
ΣΩ.	όταν έμπλησθωσ' ύδατος πολλοῦ κάναγκασθωσι φέρεσθαι,	
	κατακρημνάμεναι πλήρεις δμβρου δι' ἀνάγκην, εἶτα βαρεῖαι	
	εἰς ἀλλήλας ἐμπίπτουσαι ῥήγγυυνται καὶ παταγοῦσιν.	
ΣT .	ό δ' ἀναγκάζων ἐστὶ τίς αὐτὰς, οὐχ ὁ Ζεὺς, ὥστε φέρεσθαι;	375
ΣΩ.	ηκιστ', ἀλλ' αἰθέριος δινος. ΣΤ. Δίνος; τουτί μ' ἐλελήθη,	
	ό Ζεὺς οὐκ ὢν, ἀλλ' ἀντ' αὐτοῦ Δῖνος νυνὶ βασιλεύων.	
	ἀτὰρ οὐδέν πω περὶ τοῦ πατάγου καὶ τῆς βροντῆς μ' ἐδίδαξας.	
ΣΩ.	οὐκ ἥκουσάς μου τὰς Νεφέλας ὕδατος μεστὰς ὅτι φημὶ	
	έμπιπτούσας εἰς άλλήλας παταγεῖν διά τὴν πυκνότητα;	38 0
ΣΤ.	φέρε τουτί τῷ χρὴ πιστεύειν; ΣΩ. ἀπὸ σαυτοῦ 'γώ σε διδάξω.	
	ήδη ζωμοῦ Παναθηναίοις έμπλησθείς είτ' έταράχθης	
	την γαστέρα, και κλόνος έξαιφνης αὐτην διεκορκορύγησεν;	

376. Δίνος.] ταῦτα ἐκ τῶν 'Αναξαγορείων λαμβάνει. Scholiast. It was the theory of Anaxagoras, says Diogenes Laertius, 11. iii. 12. ὡς ὁ σὐρανὸς ἐκ λίθων συγκέοιτο· τῆ σφοδρῷ δὲ περιδινήσει συνεστάναι. Compare the passage quoted from the Phædo at 264, supr. Vortex, of course, is the Cartesian word, nor is its meaning in that philosophy very dissimilar from its meaning in the text.

380. πυκνότητα.] Πυκνότης appears from a passage of Aristotle, quoted by

Because as you go, you glance to and fro, and in dignified arrogance float,

And think shoes a disgrace, and put on a grave face, your acquaintance with us to denote.

STREPS. Oh Earth! what a sound, how august and profound! it fills me with wonder and awe.

Sock. These, these then alone, for true Deities own, the rest are all God-ships of straw.

STREPS. Let Zeus be left out: He's a God beyond doubt: come, that you can scarcely deny.

Socn. Zeus, indeed! there's no Zeus: don't you be so obtuse. STREPS. No Zeus up aloft in the sky! Then, you first must explain, who it is sends the rain; or I really must think you are wrong.

Socs. Well then, be it known, these send it alone: I can prove it by arguments strong.

Was there ever a shower seen to fall in an hour when the sky was all cloudless and blue?

Yet on a fine day, when the Clouds are away, he might send one, according to you.

STREPS. Well, it must be confessed, that chimes in with the rest: your words I am forced to believe.

Yet before, I had dreamed that the rain-water streamed from Zeus and his chamber-pot sieve.

But whence then, my friend, does the thunder descend? that does make me quake with affright!

SOCE. Why'tis they, I declare, as they roll through the air. STEEPS. What the Clouds? did I hear you aright?

Soce. Ay: for when to the brim filled with water they swim, by Necessity carried along,

They are hung up on high in the vault of the sky, and so by Necessity strong

In the midst of their course, they clash with great force, and thunder away without end.

STREPS. But is it not He who compels this to be? does not Zeus this Necessity send?

Socr. No Zeus have we there, but a Vortex of air. Streps. What! Vortex? that's something, I own.
I knew not before, that Zeus was no more, but Vortex was placed on his throne!
But I have not yet heard to what cause you referred the thunder's majestical roar.

Socr. Yes, 'tis they, when on high full of water they fly, and then, as I told you before, By Compression impelled, as they clash, are compelled a terrible clatter to make.

STREPS. Come, how can that be? I really don't see. Socr. Yourself as my proof I will take.

Have you never then ate the broth-puddings you get when the Panathenea comes round,
And felt with what might your bowels all night in turbulent tumult resound?

Spanheim ad v. 374, to be the correct philosophical word for this compression: οῦτως γὰρ ἐν τοῖς νέφεσι γιγνομένη ἡ τοῦ πνεύματος ἔκκρισις πρὸς τὴν πυκνότητα τῶν νεφῶν ἐμπίπτουσα ποιεῖ τὴν βροντήν. Meteor. ii. 19; and the same expression oc-

curs again immediately after.

382. Παναθηναίοις.] ἐπεὶ ἐν τοῖς Παναθηναίοις πᾶσαι αὶ ἀπὸ τῶν ᾿Αθηνῶν ἀποικισθεῖσαι πόλεις βοῦν τυθησόμενον ἔπεμπον, συνέβαινεν ἀφθονίαν εἶναι κρεῶν. Scholiast.

ΣΤ. νη τον 'Απόλλω, και δεινά ποιεί γ' εὐθύς μοι, και τετάρακται
χώσπερ βροντή τὸ ζωμίδιον παταγεί καὶ δεινὰ κέκραγεν
άτρέμας πρώτου παππάξ παππάξ, κάπειτ' ἐπάγει παπαππάξ,
χώταν χέζω, κομιδή βροντά παπαπαππάξ, ώσπερ εκείναι.

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385

ΣΩ. σκέψαι τοίνυν ἀπὸ γαστριδίου τυννουτουὶ οἶα πέπορδας·
τὸν δ' ἀέρα τόνδ' ὅντ' ἀπέραντον, πῶς οὐκ εἰκὸς μέγα βροντᾶν ;
ταῦτ' ἄρα καὶ τὢνόματ' ἀλλήλοιν, βροντή καὶ πορδή, ὁμοίω.

390

ΣΤ. ἀλλ' ὁ κεραυνὸς πόθεν αὖ φέρεται λάμπων πυρὶ, τοῦτο δίδαξον, καὶ καταφρύγει βάλλων ήμᾶς, τοὺς δὲ ζῶντας περιφλύει. τοῦτον γὰρ δὴ φανερῶς ὁ Ζεὺς ἵησ' ἐπὶ τοὺς ἐπιόρκους.

395

ΣΩ. καὶ πῶς, ὁ μῶρε σὰ καὶ Κρονίων ὅζων καὶ βεκκεσέληνε, εἴπερ βάλλει τοὺς ἐπιόρκους, πῶς οὐχὶ Σίμων' ἐνέπρησεν οὐδὲ Κλεώνυμον οὐδὲ Θέωρον; καίτοι σφόδρα γ' εἴσ' ἐπίορκοι ἀλλὰ τὸν αὐτοῦ γε νεὼν βάλλει καὶ "Σούνιον ἄκρον 'Αθηνέων"

393. ἐπὶ τοὺς ἐπιόρκους.] The terrors of the English reader I give the passage of a guilty conscience are finely depicted from Gifford's noble translation. by Juvenal, Sat. xiii. 223. For the benefit

These, these are they, who tremble and turn pale, At the first mutterings of the hollow gale! Who sink with terror at the transient glare Of meteors glancing through the turbid air! Oh, 'tis not chance, they cry: this hideous crash Is not the war of winds: nor this dread flash The encounter of dark clouds: but blasting fire Charged with the wrath of heaven's insulted Sire! That dreaded peal, innoxious, dies away: Shuddering, they wait the next with more dismay, As if the short reprieve were only sent To add new horrors to their punishment.

In his note, Gifford quotes Lucretius v. thunderstorm," asks that poet, 1221. "Under the effects of a terrible

Non populi, gentesque trement? regesque superbi Conripiunt divum perculsi membra timore, Ne quod ob admissum fæde dictumve superbe Pænarum grave sit solvendi tempus adactum?

Persius, ii. 24, indignantly repudiates the idea that the escape of the guilty from the thunderbolt indicates that Providence

either does not see or else winks at their iniquity.

STEEPS. By Apollo, 'tis true, there's a mighty to-do, and my belly keeps rumbling about;
And the puddings begin to clatter within and to kick up a wonderful rout:

Quite gently at first, papapax, papapax, but soon pappapapapax away,
Till at last, I'll be bound, I can thunder as loud, papapapapapapapax, as They.

Socr. Shalt thou then a sound so loud and profound from thy belly diminutive send,
And shall not the high and the infinite Sky go thundering on without end?

For both, you will find, on an impulse of wind and similar causes depend.

STREPS. Well, but tell me from Whom comes the bolt through the gloom, with its awful and terrible flashes; And wherever it turns, some it singes and burns, and some it reduces to ashes!

For this 'tis quite plain, let who will send the rain, that Zeus against perjurers dashes.

Soce. And how, you old fool of a dark-ages school, and an antediluvian wit,

If the perjured they strike, and not all men alike, have they never Cleonymus hit?

Then of Simon again, and Theorus explain: known perjurers, yet they escape.

But he smites his own shrine with these arrows divine, and 'Sunium, Attica's cape,'

394. Κρονίων.] έστι Κρόνια παρά τοῖς Έλλησιν ἐορτὴ, τὰ παρὰ 'Ρωμαίοις καλούμενα Σατουρνάλια. Αγετο δὲ 'Εκατομβαιῶνι μηνί. Scholiast.

397. τον αύτοῦ γε νεών.] Brunck quotes Lucretius vi. 416.

Postremo cur sancta Deûm delubra suasque Discutit infesto præclaras fulmine sedes, Et bene facta Deûm frangit simulacra? suisque Demit imaginibus violento vulnere honorem?

To this I add Lucian, Jupiter Confut. ii. p. 638, (quoted by Kænig, at Persius ii. 27,) τί δήποτε τοὺς ἱεροσύλους καὶ ληστὰς ἀφέντες, καὶ τοσούτους ὑβριστὰς καὶ βιαίους καὶ ἐπιόρκους, δρῦν τινα πολλάκις κεραννοῦτε, ἢ λίθον, ἢ νεὼς ἱστὸν, οὐδὲν ἀδι-

κούσης; ενίστε δε χρηστόν τινα καὶ όσιον όδοιπόρον; τί σιωπᾶς, & Ζεῦ, ἢ οὐδε τοῦτό με θέμις εἰδέναι; nec habet Jupiter, adds Kœnig, quod respondeat:—and Lord Byron's Sardanapalus, act 2. scene 1.

SARDANAPALUS.

Say, Myrrha,

Art thou of those who dread the roar of Clouds?

MYRRHA. In my own country we respect their voices

As auguries of Jove. SARD. Jove!—ay, your Baal.

Ours also has a property in thunder,

And ever and anon some falling bolt

Proves his divinity, and yet sometimes

Strikes his own altars.

The phrase Σούνιον ἄκρον 'Αθηνῶν, is quoted from Homer, Odyssey, iii. 278.
'Αλλ' δτε Σούνιον ίδον ἀφικόμεθ', ἄκρον 'Αθηνῶν.

καὶ τὰς δρῦς τὰς μεγάλας τί μαθών; οὐ γὰρ δὴ δρῦς γ' ἐπιορκεῖ. ΣΤ. οὐκ οἶδ'· ἀτὰρ εὖ σὺ λέγειν φαίνει. τί γάρ ἐστιν δῆθ' ὁ κεραυνός;	
$\Sigma \Omega$. δταν εἰς ταύτας ἄνεμος ξηρὸς μετεωρισθεὶς κατακλεισθῆ,	400
ἔνδοθεν αὐτὰς ὥσπερ κύστιν φυσὰ, κἄπειθ' ὑπ' ἀνάγκης	
ρήξας αυτάς έξω φέρεται σοβαρός διά την πυκνότητα,	
ύπο του ροίβδου και της ρύμης αυτος ξαυτον κατακαίων.	
ΣΤ. νη Δί', έγω γοῦν ἀτεχνως ἔπαθον τουτί ποτε Διασίοισιν.	
ώπτων γαστέρα τοις συγγενέσιν, κάτ' οὐκ ἔσχων άμελήσας	405
ή δ' ἄρ' ἐφυσᾶτ', εἶτ' ἐξαίφνης διαλακήσασα πρὸς αὐτὼ	
τωφθαλμώ μου προσετίλησεν και κατέκαυσεν το πρόσωπον.	
ΧΟ. & της μεγάλης επιθυμήσας σοφίας, δυθρωπε, παρ' ήμων,	
ώς εὐδαίμων ἐν 'Αθηναίοις καὶ τοῖς" Ελλησι γενήσει,	
εί μνήμων εί και φροντιστής και το ταλαίπωρον ένεστιν	410
έν τη ψυχή, καλ μη κάμνεις μήθ' έστως μήτε βαδίζων,	
μήτε ριγών ἄχθει λίαν, μήτ' ἀρισταν ἐπιθυμεῖς,	
οΐνου τ' ἀπέχει καὶ γυμνασίων καὶ τῶν ἄλλων ἀνοήτων,	
καλ βέλτιστον τοῦτο νομίζεις, ὅπερ εἰκὸς δεξιὸν ἄνδρα,	
νικάν πράττων καὶ βουλεύων καὶ τἢ γλώττη πολεμίζων;	415
ΣΤ. άλλ' ενεκέν γε ψυχής στερράς δυσκολοκοίτου τε μερίμνης,	
καὶ φειδωλοῦ καὶ τρυσιβίου γαστρὸς καὶ θυμβρεπιδείπνου,	•
άμέλει θαρρών, οΰνεκα τούτων ἐπιχαλκεύειν παρέχοιμ' ἄν.	

401. κύστιν.] Bergler quotes a passage commentary upon this. from Lucretius, vi. 124, which is a mere

Quem subito validi venti collecta procella
Nubibus intorsit sese, conclusaque ibidem
Turbine versanti magis ac magis undique nubem
Cogit uti fiat spisso cava corpore circum;
Post, ubi commovit vis ejus et impetus acer,
Tum perterricrepo sonitu dat mista fragorem:
Nec mirum, quum plena animæ vesicula parva
Sæpe ita dat pariter sonitum displosa repente.

The same scholar compares the αὐτὸς ἐαυτὸν κατακαίων, with the ipse suâ nam Mobilitate calescit of Lucretius, vi. 277.

404. Διασία.] cf. infra 855, Thucydides

i. 126. It was celebrated in March, which occasions my translation 'one Spring.'
 410. μνήμων.] "One of the chief in-

tellectual faculties which Plato, like other

And the ancient gnarled oaks: now what prompted those strokes? They never forswore I should say. STREPS. Can't say that they do: your words appear true. Whence comes then the thunderbolt, pray? SOCR. When a wind that is dry, being lifted on high, is suddenly pent into these. It swells up their skin, like a bladder, within, by Necessity's changeless decrees: Till compressed very tight, it bursts them outright, and away with an impulse so strong. That at last by the force and the swing of its course, it takes fire as it whizzes along. STREPS. That's exactly the thing that I suffered one Spring, at the great feast of Zeus, I admit: I'd a paunch in the pot, but I wholly forgot about making the safety-valve slit. So it spluttered and swelled, while the saucepan I held, till at last with a vengeance it flew: Took me quite by surprise, dung-bespattered my eyes, and scalded my face black and blue! O thou who wouldst fain great wisdom attain, and comest to us in thy need. CHOR. All Hellas around shall thy glory resound, such a prosperous life thou shalt lead: So thou art but endued with a memory good, and accustomed profoundly to think. And thy soul wilt inure all wants to endure, and from no undertaking to shrink. And art hardy and bold, to bear up against cold, and with patience a supper thou losest: Nor too much dost incline to gymnastics and wine, but all lusts of the body refusest: And esteemest it best, what is always the test of a truly intelligent brain. To prevail and succeed whensoever you plead, and hosts of tongue-conquests to gain. STREPS. But as far as a sturdy soul is concerned and a horrible restless care, And a belly that pines and wears away on the wretchedest, frugalest fare.

You may hammer and strike as long as you like; I am quite invincible there.

ancient philosophers, proposed to exercise and develope, was memory, — μνημονικήν αὐτὴν ζητῶμεν δεῖν εἶναι, Rep. vi. 486 D.: a faculty of importance at any time, both for practical purposes and as exhibiting strength of mind, but then absolutely necessary in the deficiency of books." Sewell, Dialogues of Plato, p. 215. Compare infra, 471. Instances of this kind might be multiplied to any extent. Suffice it to say once for all, that Aristophanes uniformly displays the precisest acquaintance with Socratic phraseology.

413. ἀνοήτων.] Voluptatum quæ ad corpus referentur. Kuster after the Scholiast.

418. ἐπιχαλκεύει».] Compare the line of Aristophon quoted by Bp. Blomfield, ad Æsch. Pers. 51, ἐὰν δὲ (δέχ) ὑπομένειν πληγὰς, ἄκμων; the ferrea pectora Vectî of Juvenal, vii. 150: and the nickname χαλκέντερος, acquired by the great grammarian, Didymus of Alexandria, from his unwearied powers of application. Cf. also the Schol. Cruq. ad Horace, Sat. I. viii. 39. apud Doering.

ΣΩ. ἄλλο τι δητ' οὖν νομιεῖς ήδη θεὸν οὐδένα πλην ἄπερ ήμεῖς,	
τὸ Χάος τουτί και τὰς Νεφέλας και τὴν γλώτταν, τρία ταυτί;	420
ΣΤ. οὐδ' αν διαλεχθείην γ' ἀτεχνως τοις ἄλλοις, οὐδ' αν ἀπαντων	
οὐδ' ἀν θύσαιμ', οὐδ' ἀν σπείσαιμ', οὐδ' ἐπιθείην λιβανωτόν.	
ΧΟ. λέγε νυν ήμιν ο τι σοι δρώμεν θαρρών, ώς ούκ άτυχήσεις,	
ήμας τιμών καὶ θαυμάζων καὶ ζητών δεξιὸς είναι.	
ΣΤ. & δέσποιναι, δέομαι τοίνυν ύμων τουτί πάνυ μικρόν,	425
τῶν Ἑλλήνων εἶναί με λέγειν έκατὸν σταδίοισιν ἄριστον.	
ΧΟ. άλλ' έσται σοι τοῦτο παρ' ήμων ώστε τὸ λοιπόν γ' ἀπὸ τουδί	
έν τῷ δήμφ γνώμας οὐδεὶς νικήσει πλείονας ἢ σύ.	
ΣΤ. μή μοί γε λέγειν γνώμας μεγάλας ου γάρ τούτων επιθυμώ,	
άλλ' ὅσ' ἐμαυτῷ στρεψοδικήσαι καὶ τοὺς χρήστας διολισθεῖν.	430
ΧΟ. τεύξει τοίνυν ων ίμείρεις οὐ γάρ μεγάλων ἐπιθυμεῖς.	
άλλα σεαυτον παράδος θαρρών τοις ήμετέροις προπόλοισι.	
ΣΤ. δράσω τοῦθ' ὑμιν πιστεύσας ή γὰρ ἀνάγκη με πιέζει	
διά τους ἵππους τους κοππατίας και τον γάμον, δς μ' ἐπέτριψεν.	
νῦν οὖν χρήσθων ὅ τι βούλονται.	435
τουτὶ τό γ' έμὸν σῶμ' αὐτοῖσιν	
παρέχω τύπτειν, πεινην, διψην,	
αιχμείν, ρυγών, ασκον δαίρειν,	
είπερ τὰ χρέα διαφευξοῦμαι,	
τοῖς ἀνθρώποις τ' εἶναι δόξω	440
θρασύς, εὔγλωττος, τολμηρὸς, ἴτης,	
βδελυρός, ψευδών συγκολλητής,	
εύρησιεπής, περίτριμμα δικών,	
κύρβις, κρόταλου, κίναδος, τρύμη,	
μάσθλης, εἴρων, γλοιὸς, ἀλαζὼν,	445

444. $\kappa \nu \rho \beta \iota s$.] The best explanation I have seen of this, is given in Colonel Mure's recent History of Greek literature, iii. 417. "The $\kappa \nu \rho \beta \epsilon \iota s$, (lawboxes,)" he says, "were tables formed of oblong slabs of wood or metal fixed together, so as to present the appearance of boxes of three

or four sides, on each of which sides the laws were written from top to bottom. Each box or set of tables so connected, turned upon a pivot or axis in the centre, for convenience of consultation, hence their familiar name of axles, deores. It is possible, perhaps probable, that the wooden

Sock. Now then you agree in rejecting with me the Gods you believed in when young,

And my creed you'll embrace 'I believe in wide Space, in the Clouds, in the eloquent Tongue.'

STREPS. If I happened to meet other God in the street, I'd shew the cold shoulder, I vow.

No libation I'll pour: not one victim more on their altars I'll sacrifice now.

Chor. Now be honest and true, and say what we shall do: since you never shall fail of our aid, If you hold us most dear in devotion and fear, and will ply the philosopher's trade.

STREPS. O Ladies Divine, small ambition is mine: I only most modestly seek,

Out and out for the rest of my life to be best of the children of Hellas to speak.

Chor. Say no more of your care, we have granted your prayer: and know from this moment, that none More acts shall pass through in the People than you: such favour from us you have won.

STREPS. Not acts, if you please: I want nothing of these: this gift you may quickly withdraw;

But I wish to succeed, just enough for my need, and to slip through the clutches of law.

Chor. This then you shall do, for your wishes are few: not many nor great your demands, So away with all care from henceforth, and prepare to be placed in our votaries' hands.

STERPS. This then will I do, confiding in you, for Necessity presses me sore,

And so sad is my life, 'twixt my cobs and my wife, that I cannot put up with it more.

So now, at your word, I give and afford
My body to these, to treat as they please,
To have and to hold, in squalor, in cold,
In hunger and thirst, yea by Zeus, at the worst,
To be flayed out of shape from my heels to my nape
So along with my hide from my duns I escape,
And to men may appear without conscience or fear,
Bold, hasty, and wise, a concocter of lies,
A rattler to speak, a dodger, a sneak,
A regular claw of the tables of law,
A shuffler complete, well worn in deceit,
A supple, unprincipled, troublesome cheat;

ones may have been solid blocks of wood, presenting three or four polished surfaces. These tables were common both to the laws of Draco and of Solon. There is a saying recorded of Pittacus, (Diog. Laert. in vit. Pitt. 77.) that when asked by the king of Lydia what he considered the

best form of government, he replied, 'that of the revolving tables:' in other words, that regulated by a fixed code of written laws." Timeus Gloss. on Plato, defines κύρβις to be στήλη τρίγωνος πυραμοειδής, νόμους έχουσα περί Θεών.

κέντρων, μιαρὸς, στρόφις, ἀργαλέος,	
ματτυολοιχός.	
ταῦτ' εἴ με καλοῦσ' ἀπαντῶντες,	
δρώντων ἀτεχνῶς ὅ τι χρήζουσιν	
κεί βούλονται,	450
νη την Δήμητρ' ἔκ μου χορδην	
τοις φροντισταις παραθέντων.	
ΧΟ. λήμα μεν πάρεστι τῷδέ γ'	
οὐκ ἄτολμον, ἀλλ' ἔτοιμον. ἴσθι δ' ὡς	
ταῦτα μαθὼν παρ' ἐμοῦ κλέος οὐρανόμηκες	455
έν βροτοισιν έξεις.	100
ΣΤ. τί πείσομαι; ΧΟ. τὸν πάντα χρόνον μετ' ἐμοῦ	
ζηλωτότατου βίου ἀυθρώπωυ διάξεις.	
ΣΤ. ἀρά γε τοῦτ' ἄρ' ἐγώ ποτ' ὄψομαι;	
ΧΟ. ὥστε γε σοῦ πολλοὺς ἐπὶ ταῖσι θύραις ἀεὶ καθῆσθαι,	460
βουλομένους ἀνακοινοῦσθαί τε καὶ ἐς λόγον ἐλθεῖν,	100
πράγματα κάντιγραφάς πολλών ταλάντων	
άξια σŷ φρενὶ συμβουλευσομένους μετὰ σοῦ.	
άλλ' εγχείρει τὸν πρεσβύτην ὅ τι περ μέλλεις προδιδάσκειν,	
καὶ διακίνει τον νοθν αὐτοθ, καὶ τῆς γνώμης ἀποπειρώ.	465
ΣΩ. ἄγε δη, κάτειπέ μοι σὺ τὸν σαυτοῦ τρόπον,	400
το αυτου είδως δοτις έστι μηχανάς	
• •••	
ήδη 'πὶ τούτοις πρὸς σὲ καινὰς προσφέρω.	
ΣΤ. τί δέ; τειχομαχείν μοι διανοεί, πρός τῶν θεῶν;	470
ΣΩ. οὖκ, ἀλλὰ βραχέα σου πυθέσθαι βούλομαι,	470
εὶ μνημονικὸς εἶ. ΣΤ. δύο τρόπω νὴ τὸν Δία·	
ην μέν γ' δφείληταί τι μοι, μνήμων πάνυ,	
έὰν δ' ὀφείλω, σχέτλιος, ἐπιλήσμων πάνυ.	
ΣΩ. ἔνεστι δῆτά σοι λέγειν ἐν τῆ φύσει;	

^{447.} ματτυολοιχός.] Dindorf objects to ματτυολοιχός, which is Bentley's conjecture for ματιόλοιχος, on the ground that it is a Macedonian word, and therefore

would not have come into use at Athens until the New Comedy. Yet it was also a Spartan word, (Müller's Dorians, Introduction, § 3, note k,) and apparently also a

A hang-dog accurst, a bore with the worst,
In the tricks of the jury-courts thoroughly versed.
If all that I meet this praise shall repeat,
Work away as you choose, I will nothing refuse,
Without any reserve, from my head to my shoes.
You shan't see me wince though my gutlets you mince,
And these entrails of mine for a sausage combine,
Served up for the gentlemen students to dine.

CHOR. Well said, old man, thy soul is great;
I love a heart that smiles at fate.
Do this for me, and thou shalt be
Known unto fame eternally.

STERPS. Known where? CHOR. With us in bliss divine An envied life for aye is thine.

STREPS. O that I may behold that day.

CHOR. Then round thy doors shall many a client linger,
With pleas and briefs thy counsel to retain,
And deep the riches thou may'st hope to finger;
Vast though thy wisdom, vaster far thy gain.

Here, take the old man, and do all that you can, your new-fashioned thoughts to instil, And stir up his mind with your notions refined, and test him with judgment and skill.

Soce. Come now, you tell me something of your habits:

For if I don't know them, I can't determine

What engines I must bring to bear upon you.

STREPS. Eh! what? Not going to storm me, by the Gods?

Soce. No, no: I want to ask you a few questions.

First: is your memory good? STREPS. Two ways, by Zeus:

If I'm owed anything, I'm mindful, very: But if I owe, (Oh! dear,) forgetful, very.

Socr. Well then: have you the gift of speaking in you?

Cretan one. (Id. book iii. ch. 10. § 6.) Nor would the fact of its not yet being completely domesticated at Athens, be any

ΣΤ. λέγειν μὲν οὐκ ἔνεστ', ἀποστερεῖν δ' ἔνι. ΣΩ. πῶς οὖν δυνήσει μανθάνειν ; ΣΤ. ἀμέλει, καλῶς.	
ΣΩ. ἄγε νυν ὅπως, ὅταν τι προβάλωμαι σοφὸν	
περὶ τῶν μετεώρων, εὐθέως ὑφαρπάσει.	
ΣΤ. τί δαί; κυνηδὸν τὴν σοφίαν σιτήσομαι;	
ΣΩ. ἄνθρωπος ἀμαθής ούτοσὶ καὶ βάρβαρος,	480
δέδοικά σ', ὦ πρεσβῦτα, μὴ πληγῶν δέη.	
φέρ' ίδω, τί δρᾶς, ἥν τις σε τύπτη ; ΣΤ. τύπτομαι,	
κάπειτ' επισχών ολίγον επιμαρτύρομαι,	
εἶτ' αὖθις ἀκαρῆ διαλιπὼν δικάζομαι.	
ΣΩ. ἴθι νυν, κατάθου θοιμάτιον. ΣΤ. ἢδίκηκά τι;	485
ΣΩ. οθκ, άλλα γυμνους εἰσιέναι νομίζεται.	
ΣΤ. άλλ' ούχι φωράσων έγωγ' εἰσέρχομαι.	
ΣΩ. κατάθου. τί ληρεις; ΣΤ. είπε δή νύν μοι τοδί	
ην επιμελης ω και προθύμως μανθάνω,	
τῷ τῶν μαθητῶν ἐμφερὴς γενήσομαι ;	490
ΣΩ. οὐδὲν διοίσεις Χαιρεφῶντος τὴν φύσιν.	
ΣΤ. οίμοι κακοδαίμων, ήμιθνης γενήσομαι.	
ΣΩ. οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις έμοὶ	
ανύσας τι δευρί θαττον ; ΣΤ. ες τω χειρέ νυν	
δός μοι μελιτοῦτταν πρότερον ώς δέδοικ' έγω	495
είσω καταβαίνων ὥσπερ εἰς Τροφωνίου.	
ΣΩ. χώρει τι κυπτάζεις έχων περί την θύραν;	
ΧΟ. ἀλλ' ἴθι χαίρων τῆς ἀνδρείας	
οῦνεκα ταύτης.	
εὐτυχία γένοιτο τἀν-	500

487. $\phi\omega\rho\acute{a}\sigma\omega\nu$.] The Scholiast explains the allusion thus: when one man charged another with a theft, and went to search his house, he was bound to lay aside his upper garments, lest he should privately convey into the dwelling of the accused the thing asserted to be stolen.

495. μελιτοῦτταν.] They who went to

consult the famous oracle of Trophonius in the Lebadean cave, took honied cakes in their hand, to appease, says the Scholiast, the serpents which haunted the spot, τοῖς ἐκεῖ ἐμφιλοχωροῦσιν δφεσιν.

500. The Parabasis.] A regular Parabasis is composed of five parts: first, the Kommation, or opening air, which extends

STREPS. The gift of speaking, no: of cheating, yes.

Socr. No? how then can you learn? STREPS. O, well enough.

Socr. Then when I throw you out some clever notion About the laws of nature, you must catch it.

STREPS. What! must I snap up sapience, in dog-fashion?

Socr. O! why the man's an ignorant old savage:

I fear, my friend, that you'll require the whip.

Come, if one strikes you, what do you do? STREPS. I'm struck:

Then in a little while I call my witness:

Then in another little while I summon him.

Socr. Put off your cloke. STREPS. Why, what have I done wrong?

Socr. O, nothing, nothing: all go in here naked.

STREPS. Well, but I have not come with a search-warrant.

SOCR. Fool! throw it off. STREPS. Well, tell me this one thing;

If I'm extremely careful and attentive,

Which of your students shall I most resemble?

Soca. Why Chærephon. You'll be his very image.

STREPS. What! I shall be half-dead! O me, poor devil.

Socr. Don't chatter there, but come and follow me;

Make haste now, quicker, here. STREPS. O, but do first

Give me a honied cake: Zeus! how I tremble,

To go down there, as if to see Trophonius.

Socn. Go on! why stand you pottering round the door.

CHOR. Yes! go, and succeed, and may all the Gods speed

So manly a deed!

May good fortune help thee through,

in this case from 1.500 to 1.506: then the Parabasis Proper, which is usually composed of the long anapæstic verses called Aristophanic, but in the present instance of the metre Eupolideus Polyschematistus; and then the Pnigos, or Macron, so called from its having to be pronounced by the actor in one breath; this is here

entirely omitted, but its nature may be guessed from the system, infra 996—1001. These are succeeded by the strophe, a lyrical song to the Gods, and the epirrhema, which is usually a satire upon some public error, contained in trochaic verses, and these again by an antistrophe, and antepirrhema of the same description.

θρώπω, ὅτι προήκων ές βαθύ της ηλικίας νεωτέροις την φύσιν αύτοῦ πράγμασιν γρωτίζεται καὶ σοφίαν ἐπασκεῖ. 505 ω θεώμενοι, κατερώ πρός ύμας έλευθέρως τάληθη, νη τὸν Διόνυσον τὸν ἐκθρέψαντά με. ούτω νικήσαιμί τ' έγω καὶ νομιζοίμην σοφός, ώς ύμας ήγούμενος είναι θεατάς δεξιούς καὶ ταύτην σοφώτατ' έχειν τῶν ἐμῶν κωμφδιῶν, 510 πρώτους ήξίωσ' αναγεύσ' ύμας, ή παρέσχε μοι έργον πλείστον είτ' ἀνεχώρονν ὑπ' ἀνδρῶν φορτικῶν ήττηθείς, οὐκ ἄξιος ών ταῦτ' οὖν ὑμῶν μέμφομαι τοις σοφοίς, δεν ούνεκ' έγω ταθτ' έπραγματευόμην. άλλ' οὐδ' ὡς ὑμῶν ποθ' ἐκὼν προδώσω τοὺς δεξιούς. 515 έξ ότου γαρ ενθάδ' ὑπ' ἀνδρών, οίς ἡδὺ καὶ λέγειν, ο σώφρων τε χώ καταπύγων άριστ' ήκουσάτην. κάγω, παρθένος γαρ έτ' ή, κούκ έξην πώ μοι τεκείν, έξέθηκα, παις δ' έτέρα τις λαβουσ' ἀνείλετο, ύμεις δ' έξεθρέψατε γενναίως κάπαιδεύσατε 520 έκ τούτου μοι πιστά παρ' ύμιν γνώμης έσθ' δρκια. νῦν οὖν Ἡλέκτοαν κατ' ἐκείνην ἤδ' ἡ κωμωδία ζητοῦσ' ἦλθ', ἤν που 'πιτύχη θεαταῖς οὕτω σοφοῖς

The most important part of all was the Parabasis Proper, the place of which was in the last century fully supplied by the prologues of plays, if we may trust the account of Fielding, (Tom Jones, xvi. 1.) who says that they were "all written on the same three topics, vis., an abuse of the taste of the town, a condemnation of all contemporary authors, and an eulogium on the performance just about to be represented." It will be seen that no words

could more accurately describe the objects of the Parabasis on which we are now entering.

517. δ σώφρων τε χὰ καταπύγων.] The two principal characters in his earliest comedy, the Δαιταλεῖς, or the Feasters. The following account of that play rests chiefly on the authority of Müller's History of Greek Literature, chap. 28. The early comedies of Aristophanes, were produced before he was old enough to allow

Thou, who at an age like thine, Seekest with discoveries new Thine old nature to imbue, In philosophy to shine.

O Spectators, I will utter honest truths with accents free, Yea! by mighty Dionysus, Him who bred and nurtured me. So may I be deemed a poet, and this day obtain the prize, As till that unhappy blunder I had always held you wise, And of all my plays esteeming this the wisest and the best, Served it up for your enjoyment, which had, more than all the rest, Cost me thought, and time, and labour: then most scandalously treated, I retired in mighty dudgeon, by unworthy foes defeated. This is why I blame your critics, for whose sake I framed the play: Yet the clever ones amongst you even now I won't betray. No! for ever since from judges unto whom 'tis joy to speak, Brothers Profligate and Modest gained the prize we fondly seek, When, for I was yet a Virgin, and it was not right to bear, I exposed it, and Another did the foundling nurse with care, But 'twas ye who nobly nurtured, ye who brought it up with skill :---From that hour I proudly cherish pledges of your sure good will. Now then comes its sister hither, like Electra in the Play, Comes in earnest expectation kindred minds to meet to-day;

them to appear in his own name: accordingly he handed them over to two friends, the political ones to Callistratus, the domestic ones to Philonides, speaking, as he says in the Wasps, like a ventriloquist, through the lips of others. One of these, it is uncertain which, brought out his first play, the Dætaleis, B.C. 427. This play contained a contest between the Old and New Schools, in the persons of two young men, Brothers Modest and Profligate. The

latter was represented as a despiser of Homer, an upholder of all manner of legal quibbles, a partizan of Thrasymachus, (the sophist of the Republic of Plato,) and in all respects a complete rough sketch of the Unjust Logic of the play before us. Indeed if we may judge from one fragment, ζσον δή μοι σκολιόν τι λαβών 'Αλκαίον κάνακρεόντος, the resemblance appears to be carried out in the most minute particulars.

γνώσεται γάρ, ήνπερ ίδη, τάδελφοῦ τὸν βόστρυγον. ώς δὲ σώφρων ἐστὶ φύσει σκέψασθ'. ήτις πρώτα μὲν 525 οὐδεν ήλθε δαναμένη σκύτινον καθειμένον. έρυθρον έξ ἄκρου, παχύ, τοις παιδίοις ίν ή γέλως ούδ' ἔσκωνε τοὺς φαλακρούς, οὐδὲ κόρδαγ' είλκυσεν. οὐδὲ πρεσβύτης ὁ λέγων τἄπη τῆ βακτηρία τύπτει τὸν παρόντ', ἀφανίζων πονηρά σκώμματα, 530 οὐδ' εἰσῆξε δάδας ἔχουσ', οὐδ' ἰοὺ ἰοὺ βοά, άλλ' αύτη και τοις έπεσιν πιστεύουσ' ελήλυθεν. κάνω μεν τοιούτος άνηρ ών ποιητής ού κομώ. οὐδ' ὑμᾶς ζητῶ Ἐαπατᾶν δὶς καὶ τρὶς ταὕτ' εἰσάγων, άλλ' ἀεὶ καινάς ιδέας εἰσφέρων σοφίζομαι. 535 οὐδὲν ἀλλήλαισιν ὁμοίας καὶ πάσας δεξιάς δς μέγιστον όντα Κλέων' έπαισ' είς την γαστέρα. κούκ ετόλμησ' αθθις επεμπηδήσ' αθτώ κειμένω.

530. ασανίζων πονηρά σκώμματα.] This phrase has, I believe, been universally misunderstood. Dindorf translates it, after Bergler, 'dicta mordacia retundens.' An older Latin version (Aristophanes Biseti) is, 'amotis e conspectu dictis mor-Mitchell gives, 'making the dacibus.' wretched scoffers disappear, res pro persona.' The translation in the text seems scarcely to stand in need of any support: if any is wanted, there is a very apposite passage in Aristotle (Poetics 44). Aristotle is speaking of Homer, who, he says, is sometimes extravagant, but τοις άλλοις αγαθοίς ό ποιήτης ήδύνων ΑΦΑΝΙΖΕΙ τὸ aτοπον, he draws the reader's attention from his extravagance, by his manifold other

merits: adaricer has much the same meaning, infr. 959; Thuc. ii. 42; Eth. Nic. III. ix. 3, etc. Thus too we see the full force of the succeeding verses. They resort to all kind of manœuvres, says the Poet, to draw the attention of the audience from their TAHH, mine needs no such adventitious succour, but comes before you αύτη καὶ τοῖς ΕΠΕΣΙΝ πιστεύουσα. For a similar sentiment compare Peace 739-750, Plutus 798. It may be allowable on the same subject to quote the powerful lines of a living poet, Henry Taylor, in his drama entitled The Virgin Widow. Silisco gives the following advice to some tragic actors.

Might I speak
My untaught mind to you that know your art,
I should beseech you not to stare, and gasp,
And quiver, that the infection of the sense

She will recognise full surely, if she find, her brother's tress.

And observe how pure her morals: who, to notice first her dress,
Enters not with filthy symbols on her modest garments hung,
Jeering bald-heads, dancing ballets, for the laughter of the young.

In this play no wretched grey-beard with a staff his fellow pokes,
So obscuring from the audience all the poorness of his jokes.

No one rushes in with torches, no one groans, 'Oh, dear! Oh, dear!'
Trusting in its genuine merits comes this play before you here.

Yet, though such a hero-poet, I, the baldhead, do not grow
Curling ringlets: neither do I twice or thrice my pieces shew.

Always fresh ideas sparkle, always novel jests delight,
Nothing like each other, save that all are most exceeding bright.

I am he who floored the giant, Cleon, in his hour of pride,
Yet, when down I scorned to strike him, and I left him where he died!

May make our flesh to creep; for as the hand By tickling of our skin may make us laugh More than the wit of Plautus, so these tricks May make us shudder. But true art is this; To set aside your sorrowful pantomime, Pass by the senses, leave the flesh at rest, And working by the witcheries of words Felt in the fulness of their import, call Men's spirits from the deep.

[Since writing the above, I observe that in a prose translation privately published by a Mr. Gerard, not otherwise distinguished for its sound scholarship, these words are rendered 'smuggling his poor jests through,' which is precisely the meaning for which I contend.]

531. οὐδ' εἰσῆξε.] It is worthy of remark, that Aristophanes begins this very play with the reprobated words loù loù: and ends it with the 'torches.' If the Scholiast, ad 146, (q. v.) is to be believed, he alludes there to the baldness of So-

crates, and it is generally supposed, though Dindorf and others deny it, that the Clouds themselves were acted twice. At any rate, as the Scholiast ad loc. observes, in the Peace ἔσκωψε τοὺς φαλακροὺς, he has introduced the κόρδαξ into the Wasps, the σκύτινον in the Lysistrata (and the Acharnians: Bergler), and the stick-user in the Birds; though of course, as Süvern remarks, it is not the introduction, but the indiscriminate introduction, not the use, but the abuse of these scenes which is here censured.

ούτοι δ', ως απαξ παρέδωκεν λαβην Υπέρβολος,	
τοῦτον δείλαιον κολετρῶσ' ἀεὶ καὶ τὴν μητέρα.	54 0
Εύπολις μέν τὸν Μαρικάν πρώτιστον παρείλκυσεν	
έκστρέψας τους ήμετέρους Ίππέας κακὸς κακῶς,	
προσθεὶς αὐτῷ γραῦν μεθύσην τοῦ κόρδακος οὕνεχ', ἡν	
Φρύνιχος πάλαι πεποίηχ', ην τὸ κήτος ήσθιεν.	
είθ' Ερμιππος αδθις εποίησεν είς Υπέρβολον,	545
άλλοι τ' ήδη πάντες ερείδουσιν είς Τπέρβολον,	
τας είκους των έγχέλεων τας έμας μιμούμενοι.	
όστις οθν τούτοισι γελά, τοις έμοις μη χαιρέτω	
ην δ' έμοι και τοισιν έμοις ευφραίνησθ' ευρήμασιν,	
ές τας ώρας τας έτέρας εὖ φρονεῖν δοκήσετε.	550
ύψιμέδοντα μεν θεών	
Ζηνα τύραννον ες χορον	
πρῶτα μέγαν κικλήσκω	
τόν τε μεγασθενή τριαίνης ταμίαν,	
γης τε καὶ άλμυρας θαλάσσης ἄγριον μοχλευτήν	555
καλ μεγαλώνυμον ήμέτερον πατέρ',	
Αἰθέρα σεμνότατον, βιοθρέμμονα πάντων	
τόν θ' ἱππονώμαν, δς ὑπερ-	
λάμπροις ἀκτῖσιν κατέχει	
γής πέδου, μέγας ἐν θεοῖς	560
ἐν θνητοῖσί τε δαίμων.	

541. Μαρικάν.] Meineke (Frag. Com. ii. 499.) collects twenty-five notices of this play. The only fragment evidently borrowed from Aristophanes is where Maricas, under whose person Hyperbolus was satirized, nihil se ex musicis scire nisi literas fatetur (Quintilian, I. x. 18): compare

Knights, 188, 189. In another, he likens την Ύπερβόλου μητέρα to a chopping board, τηλία. E upolis in the Baptæ (according to the Scholiast) retorted the charge of plagiarism upon Aristophanes himself, asserting that he assisted in the composition of the Knights.

τοὺς Ἱππέας

ξυνεποίησα τῷ φαλακρῷ τούτῳ, κάδωρησάμην.

545. Ερμππος.] In a play called the 'Αρτοπώλιδες, so named, probably, from the profession of the mother of Hyperbolus, whom the Scholiast, ad 540, calls

άρτοπώλιδα. Meineke collects six fragments of this comedy, two of which are thought to bear upon the mother of Hyperbolus. In one, she is called (according But the others, when a handle once Hyperbolus did lend,
Trample down the wretched caitiff, and his mother, without end.
In his Maricas the Drunkard, Eupolis the charge began,
Shamefully my Knights distorting, as he is a shameful man,
Tacking on the tipsy beldame, just the ballet-dance to keep,
Phrynichus's prime invention, ate by monsters of the deep.
Then Hermippus on the caitiff opened all his little skill,
And the rest upon the caitiff are their wit exhausting still;
And my simile to pilfer 'of the Eels' they all combine.
Whose laughs at their productions, let him not delight in mine.
But for you who praise my genius, you who think my writings clever,
Ye shall gain a name for wisdom, yea! for ever and for ever.

O mighty God, O heavenly King,
To Thee my earliest vows I bring,
O listen, Zeus, and hear me sing.
And Thou, dread Power, whose Trident's sweep
Heaves up the earth and the briny deep;—
And Thou, our own great Father and Lord,
The life-giving Æther, by sages adored;—
And Thou—beloved, revered by all
In earth, in heaven, whose rays of gold
The world's vast plains in glory fold,
Bright Sun, to Thee I call!

to Bergk and Meineke) & σαπρὰ καὶ πασιπόρνη καὶ κάπραινα: in the other she is introduced speaking bad Greek, δοκικῶ for δοκῶ, etc.

547. τὰς εἰκοὺς τῶν ἐγχελεων.] This simile is given, Knights 864. It is thus translated by Mr. Frere:

As country fellows fishing eels, that in the quiet river,
Or the clear lake, have failed to take, begin to poke and muddle,
And rouse and rout it all about, and work it to a puddle
To catch their game—you do the same in the hubbub and confusion,
Which you create to blind the state, with unobserved collusion,
Grasping at ease your bribes and fees.

The following line reminds the reader of Virgil's imprecation.

Qui Bavium non odit, amet tua carmina, Mævi.

ὦ σοφώτατοι θεαταὶ, δεῦρο τὸν νοῦν πρόσχετε. ηδικημέναι γαρ ύμιν μεμφόμεσθ' εναντίον πλείστα γάρ θεών ἀπάντων ώφελούσαις τὴν πόλιν. δαιμόνων ήμων μόναις ου θύετ' ουδέ σπένδετε. 565 αίτινες τηρούμεν ύμας. ην γαρ η τις έξοδος μηδενί ξύν νώ, τότ ή βροντώμεν ή ψακάζομεν. είτα τὸν θεοίσιν ἐχθρὸν βυρσοδέψην Παφλαγόνα ήνίχ' ήρεισθε στρατηγόν, τὰς ὀφρῦς συνήγομεν κάποιούμεν δεινά: " Βροντή δ' έρράνη δι' άστραπης" 570 ή σελήνη δ' έξέλειπε τὰς ὁδούς ὁ δ' ήλιος την θρυαλλίδ' είς έαυτον εύθέως ξυνελκύσας οὐ φανείν ἔφασκεν ὑμίν, εἰ στρατηγήσει Κλέων. άλλ' δμως είλεσθε τοῦτον. Φασί γὰρ δυσβουλίαν τήδε τή πόλει προσείναι, ταθτα μέντοι τους θεούς 575 άττ' αν ύμεις εξαμάρτητ' επί το βέλτιον τρέπειν. ώς δὲ καὶ τοῦτο Ευνοίσει ὑαδίως διδάξομεν. ην Κλέωνα του λάρου δώρων ελόντες και κλοπης, είτα φιμώσητε τούτου τω ξύλω τον αὐγένα, αθθις ές τάρχαιον ύμιν, εξ τι κάξημάρτετε, 580 έπὶ τὸ βέλτιον τὸ πράγμα τἢ πόλει συνοίσεται.

568. Παφλαγότα.] The Scholiast remarks, that this attack on Cleon must have formed part of the first edition of the Clouds.

570. βροντή δ' έρράγη δι' ἀστραπῆs.]
This is a quotation from the Teucer of Sophocles.

Οὐρανοῦ δ' ἀπὸ

"Ηστραψε, βροντή δ' έρραγη δι' αστραπής.

have been obliged to make a sligh

I have been obliged to make a slight transposition of these lines in the translation, to prevent confusion.

574. δυσβουλίαν, κ.τ.λ.] When the contention between Poseidon and Athenè for the patronage of Athens was decided

in favour of the latter, Poseidon in anger imprecated perpetual δυσβουλία on the new city. Now the decrees of deities were, like those of the Medes and Persians, supposed to be irreversible, even by themselves: what one God had done, no other, nor even himself, could undo; but he could virtually nullify the effect by a subsequent decree. To use the language of the Roman law, the remedy was obrogatio, not abrogatio. Hera deprived Teiresias of sight: Zeus could not restore it, but he gave him the power of prophecy. Neither could Apollo revoke the gift of prophecy which he had bestowed upon Cassandra, but he

O most sapient wise spectators, hither turn attention due, We complain of sad ill-treatment, we've a bone to pick with you: We have ever helped your city, helped with all our might and main; Yet you pay us no devotion, that is why we now complain. We who always watch around you. For if any project seems Ill-concocted, then we thunder, then the rain comes down in streams. And, remember, very lately, how we knit our brows together, 'Thunders crashing, lightnings flashing,' never was such awful weather; And the Moon in haste eclipsed her, and the Sun in anger swore He would curl his wick within him and give light to you no more, Should you choose that cursed reptile, Cleon, whom the Gods abhor, Tanner, Slave, and Paphlagonian, to lead out your hosts to war. Yet you chose him! yet you chose him! For they say that Folly grows Best and finest in this city, but the gracious Gods dispose Always all things for the better, causing errors to succeed: And how this sad job may profit, surely he who runs may read. Let the Cormorant be convicted, in command, of bribes and theft, Let us have him gagged and muzzled, in the pillory chained and left, Then again, in ancient fashion, all that ye have erred of late, Will turn out your own advantage, and a blessing to the State.

could nullify it by making all men disbelieve her. And so in the instance before us: Athenè could not change the curse of perpetual $\partial v \sigma \beta o v \lambda i a$, but she could and

did nullify its effect, by causing it always to have a successful issue. Kuster refers to the Ecclesiazusæ for another notice of this double decree. The passage is

λόγος γέ τοί τις έστι τῶν γεραιτέρων δσ' ὰν ἀνόητ' ἡ μῶρα βουλευσώμεθα, ἄπαντ' ἐπὶ τὸ βέλτιον ἡμῶν ξυμφέρειν. καὶ ξυμφέροι γ', ἄ πότνια Παλλὰς καὶ Θεοί. 473.

The Scholiast quotes from Eupolis.

& πόλιε, πόλιε, 'Ωε εὐτυχὴε εἶ μᾶλλον ἢ καλῶε φρονεῖε.

And this is a frequent topic in Demos- τύχης ἡμῖν ὑπάρξοι, ἤπερ αlεὶ βέλτιον ἢ thenes, as e. g. Philippic 1. v. εἰ τὰ τῆς ἡμεῖς ἡμῶν αὐτῶν ἐπιμελούμεθα.

" ἀμφί μοι αὖτε," Φοῖβ ἄναξ	
Δήλιε, Κυνθίαν έχων	
ύψικέρατα πέτραν	
η τ' 'Εφέσου μάκαιρα πάγχρυσον έχεις	585
οίκου, έν φ κόραι σε Λυδών μεγάλως σέβουσιν	
ή τ' ἐπιχώριος ήμετέρα θεὸς,	
αἰγίδος ἡνίοχος, πολιοῦχος 'Αθάνα'	
Παρνασίαν θ' δς κατέχων	
πέτραν σύν πεύκαις σελαγεί	590
Βάκχαις Δελφίσιν έμπρέπων,	
κωμαστής Διόνυσος.	
ήνιχ' ήμεις δευρ' άφορμασθαι παρεσκευάσμεθα,	
ή Σελήνη συντυχοῦσ' ήμιν ἐπέστειλεν φράσαι,	
πρώτα μέν χαίρειν 'Αθηναίοισι καὶ τοῖς ξυμμάχοις	595
είτα θυμαίνειν έφασκε δεινά γάρ πεπονθέναι,	
ώφελοῦσ' ὑμᾶς ἄπαντας, οὐ λόγοις, ἀλλ' ἐμφανῶς.	
πρώτα μὲν τοῦ μηνὸς εἰς δậδ' οὐκ ἔλαττον ἡ δραχμὴν,	
ώστε καὶ λέγειν ἄπαντας έξιόντας έσπέρας,	
μη πρίη, παι, δάδ, επειδή φως Σεληναίας καλόν.	600
άλλα τ' εὖ δρᾶν φησιν, ὑμᾶς δ' οὐκ ἄγειν τὰς ἡμέρας	
οὐδὲν ὀρθῶς, ἀλλ' ἄνω τε καὶ κάτω κυδοιδοπᾶν	
ωστ' άπειλειν φησιν αὐτή τους θεους έκάστοτε	
ήνικ' αν ψευσθωσι δείπνου, κάπιωσιν οϊκαδε,	
της έορτης μη τυχόντες κατά λόγον των ημερών.	605
κậθ όταν θύειν δέη, στρεβλοῦτε καὶ δικάζετε	
πολλάκις δ' ήμῶν ἀγόντων τῶν θεῶν ἀπαστίαν,	
ήνικ' αν πευθώμεν ή τον Μέμνον' ή Σαρπηδόνα,	

582. 'Αμφί μοι αδτε.] This elliptical and affected form of expression was, according to the Scholiast, so frequent in the dithyrambic poets, that they were thence popularly called 'Αμφιάνακτες.

590. πεύκαις.] There was a streamy light, a meteor of some kind, occasionally visible on the 'bipeaked hill,' which was

referred in the neighbouring legends to Dionysus with torches in either hand, leading his revellers to the nightly dance. This was a constant theme with the Attic poets. Elmsley, ad Eurip. Bacchæ, 306, collects several allusions to it out of their writings.

602. κυδοιδοπαν.] Wieland refers this

"Still unto Thee, to Thee alone,"
Apollo, with Thine awful throne
Upreared on Cynthus' high-peaked stone:—
Thou at whose shrine on the festal day
The daughters of Ephesus kneel and pray:—
Thou with the Ægis of Zeus in Thine hand,
Athenè, the guardian, the queen of our land:—
And Thou whose torches brightly shine
The deep Parnassian glades among,
Come, Bacchus, with Thy Mænad throng,
Come, Reveller most divine!

We, when we had finished packing, and prepared our journey down, Met the Lady Moon, who charged us with a message for your town. First, All hail to noble Athens, and her faithful true Allies; Then, she said, your shameful conduct made her angry passions rise, Treating her so ill who always aids you, not in words, but clearly; Saves you, first of all, in torchlight every month a drachma nearly. So that each one says, if business calls him out from home by night. "Buy no link, my boy, this evening, for the Moon will lend her light." Other blessings too she sends you, yet you will not mark your days As she bids you, but confuse them, jumbling them all sorts of ways. And, she says, the Gods in chorus shower reproaches on her head, When in bitter disappointment, they go supperless to bed, Not obtaining festal banquets, duly on the festal day; Ye are badgering in the law-courts when ye should arise and slay! And full oft when we celestials some strict fast are duly keeping, For the fate of mighty Memnon, or divine Sarpedon weeping,

to Meton and his cycle of nineteen years (ἐννεακαίδεκα κύκλα φαεινοῦ Ἡελίοιο. Aratus): Süvern would rather believe that the Metonic cycle had not yet been intro-

duced, but that the errors of the old style of Cleostratus had about this time reached their climax. On the Metonic cycle, see Prideaux's Connection at the year 431.

τήτες ἱερομνημονεῖν, κἄπειβ' ὑφ' ἡμῶν τῶν θεῶν τὸν στέφανον ἀφηρέθη· μᾶλλον γὰρ οὕτως εἴσεται κατὰ σελήνην ὡς ἄγειν χρὴ τοῦ βίου τὰς ἡμέρας. ΣΩ. μὰ τὴν 'Αναπνοὴν, μὰ τὸ Χάος, μὰ τὸν 'Αέρα, οὐκ εἶδον οὕτως ἄνδρ' ἄγροικον οὐδένα οὐδ' ἄπορον οὐδὲ σκαιὸν οὐδ' ἐπιλήσμονα: ὅστις σκαλαθυρμάτι' ἄττα μικρὰ μανθάνων, ταῦτ' ἐπιλέλησται πρὶν μαθεῖν' ὅμως γε μὴν αἰτὸν καλῶ θύραζε δευρὶ πρὸς τὸ φῶς. ποῦ Στρεψιάδης; ἔξει τὸν ἀσκάντην λαβών. ΣΤ. ἀλλ' οὐκ ἐῶσί μ' ἐξεινεγκεῖν οἱ κόρεις. ΣΩ. ἀνύσας τι κατάθου, καὶ πρόσεχε τὸν νοῦν. ΣΤ. ἰδού. ΣΩ. ἄγε δὴ, τί βούλει πρῶτα νυνὶ μανθάνειν ὧν οὐκ ἐδιδάχθης πώποτ' οὐδέν; εἰπέ μοι. πότερα περὶ μέτρων ἢ ῥυθμῶν ἢ περὶ ἐπῶν; ΣΤ. περὶ τῶν μέτρων ἔγωγ': ἔναγχος γάρ ποτε ὑπ' ἀλφιταμοιβοῦ παρεκόπην δυχοινίκφ. ΣΩ. οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὅ τι κάλλιστον μέτρον ἡγεῖ· πότερον τὸ τρίμετρον ἢ τὸ τετράμετρον; ΣΤ. ἐγὼ μὲν οὐδὲν πρότερον ἡμιεκτέου. ΣΩ. οὐδὲν λέγεις, ὧνθωπε. ΣΤ. περίδου νυν ἐμοὶ, εἰ μὴ τετράμετρόν ἐστιν ἡμιεκτέον. ΣΩ. ἐς κόρακας, ὡς ἄγροικος εἶ καὶ δυσμαθής. ταχύ δ' ὰν δύναιο μανθάνειν περὶ ῥυθμῶν. ΣΤ. τί δὲ μ' ὡφελήσουσ' οἱ ῥυθμοὶ πρὸς τἄλφιτα;		σπένδεθ' ύμεις και γελατ' ανθ' ων λαχων Υπέρβολος	
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ύπ' ἀλφιταμοιβοῦ παρεκόπην διχοινίκφ. ΣΩ. οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὅ τι κάλλιστον μέτρον ήγεῦ πότερον τὸ τρίμετρον ἡ τὸ τετράμετρον; ΣΤ. ἐγὼ μὲν οὐδὲν πρότερον ἡμιεκτέου. ΣΩ. οὐδὲν λέγεις, ὧνθρωπε. ΣΤ. περίδου νυν ἐμοὶ, εἰ μὴ τετράμετρόν ἐστιν ἡμιεκτέον. ΣΩ. ἐς κόρακας, ὡς ἄγροικος εἶ καὶ δυσμαθής. ταχύ δ' ἀν δύναιο μανθάνειν περὶ ρυθμῶν.		πότερα περὶ μέτρων ἡ ἡυθμῶν ἡ περὶ ἐπῶν;	
ΣΩ. οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὅ τι κάλλιστον μέτρον ἡγεῖ· πότερον τὸ τρίμετρον ἡ τὸ τετράμετρον; ΣΤ. ἐγὼ μὲν οὐδὲν πρότερον ἡμιεκτέου. ΣΩ. οὐδὲν λέγεις, ὧνθρωπε. ΣΤ. περίδου νυν ἐμοὶ, 630 εἰ μὴ τετράμετρόν ἐστιν ἡμιεκτέον. ΣΩ. ἐς κόρακας, ὡς ἄγροικος εἶ καὶ δυσμαθής. ταχύ δ' ἀν δύναιο μανθάνειν περὶ ῥυθμῶν.	ΣT .	περὶ τῶν μέτρων ἔγ ωγ'· ἔναγχ ος γάρ ποτε	625
ήγει πότερον τὸ τρίμετρον ἡ τὸ τετράμετρον; ΣΤ. ἐγὼ μὲν οὐδὲν πρότερον ἡμιεκτέου. ΣΩ. οὐδὲν λέγεις, ὧνθρωπε. ΣΤ. περίδου νυν ἐμοὶ, 630 εἰ μὴ τετράμετρόν ἐστιν ἡμιεκτέον. ΣΩ. ἐς κόρακας, ὡς ἄγροικος εἶ καὶ δυσμαθής. ταχύ δ' ἀν δύναιο μανθάνειν περὶ ρυθμῶν.		ύπ' ἀλφιταμοιβοῦ παρεκόπην διχοινίκο.	
ΣΤ. ἐγὼ μὲν οὐδὲν πρότερον ἡμιεκτέου. ΣΩ. οὐδὲν λέγεις, ὧνθρωπε. ΣΤ. περίδου νυν ἐμοὶ, 630 εἰ μὴ τετράμετρόν ἐστιν ἡμιεκτέον. ΣΩ. ἐς κόρακας, ὡς ἄγροικος εἶ καὶ δυσμαθής. ταχύ δ' ἄν δύναιο μανθάνειν περὶ ρυθμῶν.	$\Sigma\Omega$.	ου τοῦτ' ἐρωτῶ σ', ἀλλ' ὅ τι κάλλιστον μέτρον	
ΣΩ. οὐδὲν λέγεις, ὧνθρωπε. ΣΤ. περίδου νυν ἐμοὶ, 630 εἰ μὴ τετράμετρόν ἐστιν ἡμιεκτέον. ΣΩ. ἐς κόρακας, ὡς ἄγροικος εἶ καὶ δυσμαθής. ταχύ δ' ἀν δύναιο μανθάνειν περὶ ρυθμῶν.		ήγει πότερον τὸ τρίμετρον ή τὸ τετράμετρον;	
εὶ μὴ τετράμετρόν ἐστιν ἡμιεκτέον. ΣΩ. ἐς κόρακας, ὡς ἄγροικος εἶ καὶ δυσμαθής. ταχύ δ' ἀν δύναιο μανθάνειν περὶ ρυθμῶν.	ΣT .	έγω μεν οὐδεν πρότερον ήμιεκτέου.	
ΣΩ. ἐς κόρακας, ὡς ἄγροικος εἶ καὶ δυσμαθής. ταχύ δ' ἀν δύναιο μανθάνειν περὶ ρυθμῶν.	$\Sigma\Omega$.	οὐδὲν λέγεις, ὧνθρωπε. ΣΤ. περίδου νυν έμοὶ,	630
ταχύ δ' αν δύναιο μανθάνειν περί ρυθμών.		εὶ μὴ τετράμετρόν ἐστιν ἡμιεκτέον.	
• •	$\Sigma\Omega$.	ές κόρακας, ώς ἄγροικος εἶ καὶ δυσμαθής.	
ΣΤ. τί δέ μ' ἀφελήσουσ' οἱ ἡυθμοὶ πρὸς τἄλφιτα;		ταχύ δ' αν δύναιο μανθάνειν περί ρυθμών.	
	ΣT .	τι δέ μ' ώφελήσουσ' οἱ ῥυθμοὶ πρὸς τἄλφιτα;	

609. σπένδεθ' ὑμεῖς.] In a fragment of an oration by Lysias against Cinesias, says Mr. Grote, (History of Greece, vol. vii. p. 283, note) Cinesias and his friends are accused of numerous impieties, one of which consisted in celebrating festivals on unlucky and forbidden days, "in derision of our Gods and our laws," ὡς καταγελῶντες

τῶν θεῶν καὶ τῶν νόμων τῶν ἡμετέρων. The lamentable consequences which the displeasure of the Gods had brought upon them are then set forth: the companions of Cinesias had all miserably perished, while Cinesias himself was living in wretched health and in a condition worse than death.

Then you feast and pour libations: and Hyperbolus of late

Lost the crown he wore so proudly as Recorder of the Gate,

Through the wrath of us immortals: so perchance he'll rather know

Always all his days in future by the Lady Moon to go.

Soce. Never by Chaos, Air, and Respiration,
Never, no never have I seen a clown
So helpless, and forgetful, and absurd!
Why if he learns a subtlety or two
He's lost them ere he's learnt them: all the same,
I'll call him out of doors here to the light.
Take up your bed, Strepsiades, and come!

STREPS. By Zeus, I can't: the bugs make such resistance.

Socr. Make haste. There, throw it down, and listen.

STREPS. Well!

Socr. Attend to me: what shall I teach you first

That I've not taught you yet? Come now, decide:

Would you learn tunes, or measures, or heroics?

STERPS. O! measures to be sure: for very lately
A grocer swindled me of full three pints.

Socr. I don't mean that: but which do you like the best Of all the measures; six feet, or eight feet?

STREPS. Well, I like nothing better than the yard.

Soce. Fool! don't talk nonsense. Streps. What will you bet me now That two yards don't exactly make six feet?

Soce. O go to pot, ridiculous old blockhead!
Still, perhaps you can learn tunes more easily.

STREPS. But will tunes help me to repair my fortunes?

629. ἡμιεκτέου.] An ἡμιέκτεου contained four chemices. I do not know how the play on words in the original can be preserved in the translation, without making some slight alteration, as I have done.

^{610.} leρομνημονείν.] Each Amphictyonic state sent two deputies to the Council, one called the πυλαγόρας, or orator; the other the leρομνήμων, or recorder. We must suppose that when Hyperbolus was filling the latter post, the winds, as Harles observes, carried off his chaplet.

ΣΩ. πρώτον μέν είναι κομψον έν συνουσία,	635
ἐπατονθ' ὁποιός ἐστι τῶν ρυθμῶν	
κατ' ενόπλιον, χώποιος αὐ κατά δάκτυλον.	
ΣΤ. κατὰ δάκτυλου; νη τὸν Δι ἀλλ' οίδ'. ΣΩ. εἰπὲ δή.	
ΣΤ. τίς ἄλλος ἀντὶ τουτουὶ τοῦ δακτύλου;	
πρὸ τοῦ μὲν, ἔτ' ἐμοῦ παιδὸς ὄντος, ούτοσί.	640
ΣΩ. ἀγρεῖος εἶ καὶ σκαιός. ΣΤ. οὐ γὰρ, οἰζυρὲ,	
τούτων ἐπιθυμῶ μανθάνειν οὐδέν. ΣΩ. τί δαί;	
ΣΤ. ἐκεῖν' ἐκεῖνο, τὸν ἀδικώτατον λόγον.	
ΣΩ. ἀλλ' ἔτερα δεῖ σε πρότερα τούτων μανθάνειν,	
τῶν τετραπόδων ἄττ' ἐστὶν ὀρθῶς ἄρρενα.	645
ΣΤ. ἀλλ' οίδ' ἔγωγε τἄρρεν', εἰ μὴ μαίνομαι·	
κριὸς, τράγος, ταῦρος, κύων, ἀλεκτρυών.	
ΣΩ. δρậς δ πάσχεις ; τήν τε θήλειαν καλείς	
άλεκτρυόνα κατά τα ύτ ο καὶ τον ἄρρενα.	
ΣΤ. πῶς δή; φέρε. ΣΩ. πῶς; ἀλεκτρυὼν κάλεκτρυών.	650
ΣΤ. νη τον Ποσειδώ. νῦν δὲ πώς με χρη καλείν;	•
ΣΩ. ἀλεκτρύαιναν, τὸν δ' ἔτερον ἀλέκτορα.	
ΣΤ. ἀλεκτρύαιναν ; εὖ γε νὴ τὸν ᾿Λέρα·	
ώστ' ἀντὶ τούτου τοῦ διδάγματος μόνου	
διαλφιτώσω σου κύκλφ την κάρδοπον.	655
ΣΩ. ίδου μάλ' αυθις τουθ' έτερου. την κάρδοπον	
ἄρρενα καλεῖς, θήλειαν οὖσαν. ΣΤ. τῷ τρόπφ	

637. κατ' ἐνόπλιον.] To the passages quoted by Spanheim ad loc. add Plato Rep. 400, B. οἶμαι δέ με ἀκηκοέναι οὖ σαφῶς ἐνόπλιόν τέ τινα ὀνομάζοντος αὐτοῦ [τοῦ Δάμωνος] ξύνθετον, καὶ δάκτυλον καὶ ἡρῷόν γε, κ.τ.λ. where the Scholiast says it was a metre composed of iambics, dactyls, and pariambs (Ο Ο); it was called ἐνόπλιον because it was the Greek martial music, employed in the Pyrrhic or sworddance, a dance of which we may form a close idea from the sword-dance still oc-

casionally seen in Scotland, and described by Sir Walter Scott in his 'Pirate,' and elsewhere, in which the dancers went through their evolutions full-armed, with swords in their hands.

639. rouroul.] "Magna est in his nequitia," says Brunck of these two verses.

647. ἀλεκτρυών.] ἔπαιξε τὸν ἀλεκτρυόνα, ὡς τετράπουν καταριθμήσας. Scholiast. There can, I think, be no doubt whatever that Bentley is right, in supposing two verses to have slipped out Socn. They'll help you to behave in company:

If you can tell which kind of tune is best

For the sword-dance, and which for finger music.

STREPS. For fingers! aye, but I know that. Socn. Say on, then.

STREPS. What is it but this finger? though before, Ere this was grown, I used to play with that.

Soce. Insufferable dolt! STREPS. Well but, you goose,

I don't want to learn this. Soce. What do you want then?

STREPS. Teach me the Logic! teach me the unjust Logic!

Soce. But you must learn some other matters first:
As, what are males among the quadrupeds.

STREPS. I should be mad indeed not to know that.

The Ram, the Bull, the Goat, the Dog, the Fowl.

Socr. Ah! there you are! there's a mistake at once!
You call the male and female fowl the same.

STREPS. How! tell me how. Sock. Why fowl and fowl of course.

STREPS. That's true though! what then shall I say in future?

Socr. Call this a fowless and the other a fowl.

STREPS. A fowless? Good! Bravo! Bravo! by Air.

Now for that one bright piece of information
I'll give you a barley bumper in your trough.

Socr. Look there, a fresh mistake; you called it trough,
Masculine, when its feminine. Streets. How, pray?

after this line, in which Socrates asks, and Strepsiades enumerates the names of female quadrupeds, ending again with the word $d\lambda \epsilon \kappa \tau \rho i \omega \nu$. The same word ending both lines would easily enough account for the omission.

657. ἄρρενα, θήλειαν οδοταν.] Mitchell refers to Diogenes Laertius, 11. xii. 116, who relates the following anecdote of Stilpo, the philosopher of Megara, who flourished under Ptolemy Soter, about B.C. 336. He once asked if it was not

the Athenè τοῦ Διὸς that was a θεός; his audience assented. Then pointing to the Athenè Promachus, Is not that the Athenè τοῦ Φειδίου? he proceeded. Again obtaining an affirmative reply, σὖκ ἄρα, he concluded, αὐτὴ θεός ἐστιν. Hereupon being taken before the Areopagites on a charge of impiety (like St. Paul), he did not deny the fact, but said she was not a θεός ἀλλὰ θεά· θεοὺς δ' εἶναι τοὺς ἀρρένας. They banished him, however.

ἄρρενα καλῶ 'γὼ κάρδοπον ; ΣΩ. μάλιστά γε,	
ωσπερ γε καλ Κλεώνυμου. ΣΤ. πως δή; φράσον.	
ΣΩ, ταυτὸν δύναταί σοι κάρδοπος Κλεωνύμφ.	660
ΣΤ. ἀλλ', ὦγάθ', οὐδ' ἢν κάρδοπος Κλεωνύμφ,	
άλλ' εν θυεία στρογγύλη 'νεμάττετο.	
άτὰρ τὸ λοιπὸν πῶς με χρή καλεῖν; ΣΩ. ὅπως;	
την καρδόπην, ώσπερ καλεις την Σωστράτην.	
ΣΤ. την καρδόπην θήλειαν; ΣΩ. ὀρθώς γὰρ λέγεις.	665
ΣΤ. ἐκεῖνο δ' ἢν ἀν, καρδόπη, Κλεωνύμη.	
ΣΩ. ἔτι δή γε περὶ τῶν ὀνομάτων μαθεῖν σε δεῖ,	
ἄττ' ἄρρεν' ἐστὶν, ἄττα δ' αὐτῶν θήλεα.	
ΣΤ. ἄλλ' οδό ἔγωγ' ὰ θήλε ἐστίν. ΣΩ. εἰπὲ δή.	
ΣΤ. Λύσιλλα, Φίλμυνα, Κλειταγόρα, Δημητρία.	670
ΣΩ. ἄρρενα δὲ ποῖα τῶν ὀνομάτων; ΣΤ. μυρία.	
Φιλόξενος, Μελησίας, 'Αμυνίας.	
ΣΩ. ἀλλ', ὁ πονηρὲ, ταθτά γ' ἔστ' οὐκ ἄρρενα.	
ΣΤ. οὐκ ἄρρεν' ὑμῶν ἐστιν ; ΣΩ. οὐδαμῶς γ', ἐπεὶ	
πως αν καλέσειας εντυχών Αμυνία;	675
ΣΤ. ὅπως ἄν ; ὡδὶ, δεῦρο δεῦρ', ᾿Αμυνία.	
ΣΩ. δρậς; γυναϊκα την Άμυνίαν καλείς.	
ΣΤ. ούκουν δικαίως ήτις οὐ στρατεύεται;	
άτὰρ τι ταῦθ & πάντες ἴσμεν μανθάνω;	

676. 'Auwia.] Horace has a similar way of stigmatising effeminacy. Sat. 1. viii. 39, he calls Pediatius, fragilis Pediatia. Mr. Gilbert Cooper, repeating the common opinion that the Clouds was acted for a second time in the archonship of Ameinias, the year after that of Isarchus in which it was first brought out, adds, "what ascertains the date of the second performance even in the Comedy itself is this remarkable passage, so sarcastical upon Ameinias, who during his magistracy made a dishonourable cessation of arms

with the Lacedsmonians;" (Life of Socrates, p. 54, note;) that is, the truce which was made with a view to stay the conquests of Brasidas in Macedonia. This is ingenious, and is, I may observe, in some degree supported by the Scholiast at v. 31. (τὸν ἄρχοντα διασύρειν βουλόμενος τῷ ἐκείνου προσηγορία ἐχρήσατο. τότε γὰρ ἄρχεν 'Αμινίας Προνάπου υἰός. He adds that the poet slightly changed the name because the law forbad him to satirize the Archon), but I do not think it is correct: for (1.) Ameinias was Archon in B.C. 422,

How did I make it masculine? Socn. Why 'trough,'
Just like 'Cleonymus.' STREPS. I don't quite catch it.

Soca. Why 'trough,' 'Cleonymus,' both masculine.

STREPS. Ah, but Cleonymus has got no trough,

His bread is kneaded in a rounded mortar:

Still, what must I say in future? Sock. What! why call it

A 'troughess,' female, just as one says 'an actress.'

STREPS. A 'troughess,' female? Socn. Quite correct, you've hit it.

STREPS. O 'troughess' then and Miss Cleonymus.

Socs. Still you must learn some more about these names; Which are the names of men and which of women.

STREPS. Oh, I know which are women. Sock. Well, repeat some.

STREPS. Demetria, Cleitagora, Philinna.

Soce. Now tell me some men's names. Streps. O yes, ten thousand. Philon, Melesias, Amynias.

Socr. Hold! I said men's names: these are women's names.

STREPS. No, no, they're men's. Sock. They are not men's, for how Would you address Amynias if you met him?

STREPS. How? somehow thus: 'Here, here Amynia!'

Soca. Amynia! a woman's name, you see.

STREPS. And rightly too; a sneak who shirks all service!

But all know this: let's pass to something else.

and this play contains an allusion to the death of Cleon, (which happened in that year,) made in a manner which seems to imply he had written other comedies since: and an express reference to the Maricas of Eupolis, which was not produced till B.C. 421: cf. supra 538—541. (2.) The only additions recognised by the old grammarians in the second edition of this play are the Parabasis, the controversy between the two Logics, and the burning of the School at the end. (3.) When we

consider what an earnest advocate of peace Aristophanes uniformly was from the commencement to the close of his career, we can hardly suppose that he would stigmatize with cowardice a man who was the chief magistrate when a truce was concluded, the necessity of which was confessed by the best and bravest in the state, and in concluding which he was not by any means a prime mover, but merely the official conductor.

ΣΩ. οὐδὲν μὰ Δί', ἀλλὰ κατακλινεὶς δευρλ. ΣΤ. τί δρῶ; ΣΩ. ἐκφρόντισόν τι τῶν σεαυτοῦ πραγμάτων. ΣΤ. μὴ δῆθ', ἰκετεύω σ', ἐνθάδ' ἀλλ' εἶπερ γε χρὴ, χαμαί μ' ἔασον αὐτὰ ταῦτ' ἐκφροντίσαι.	680
ΣΩ. οὐκ ἔστι παρὰ ταῦτ' ἄλλα. ΣΤ. κακοδαίμων ἐγὼ, οῖαν δίκην τοῖς κόρεσι δώσω τήμερον. ΧΟ. φρόντιζε δὴ καὶ διάθρει, πάντα τρόπον τε σαυτὸν στρόβει πυκνώσας.	685
ταχὺς δ', δταν εἰς ἄπορον πέσης, ἐπ' ἄλλο πήδα	
νόημα φρενός· ὕπνος δ' ἀπέστω γλυκύθυμος ὀμμάτων. ΣΤ. ἰατταταί ἰατταταί.	690
ΧΟ. τί πάσχεις ; τί κάμνεις ;	
ΣΤ. ἀπόλλυμαι δείλαιος εκ τοῦ σκίμποδος	
δάκνουσί μ' εξέρποντες οἱ Κορίνθιοι,	
καὶ τὰς πλευρὰς δαρδάπτουσιν	695
καὶ τὴν ψυχὴν ἐκπίνουσιν,	000
καὶ τοὺς ὄρχεις ἐξέλκουσιν,	
καὶ τὸν πρωκτὸν διορύττουσιν,	
καί μ' ἀπολοῦσιν.	
ΧΟ. μή νυν βαρέως ἄλγει λίαν.	700
ΣΤ. καὶ πῶς; ὅτε μου	
φροῦδα τὰ χρήματα, φρούδη χροιὰ,	
φρούδη ψυχὴ, φρούδη δ' ἐμβάς	
καὶ πρὸς τούτοις ἔτι τοῖσι κακοῖς	
φρουρας ἄδων	705
ολίγου φρούδος γεγένημαι.	
ΣΩ. οὐτος, τί ποιεις; οὐχὶ φροντίζεις; ΣΤ. ἐγώ;	
νη τὸν Ποσειδώ. ΣΩ. καὶ τί δητ' ἐφρόντισας;	
ΣΤ. ὑπὸ τῶν κόρεων εἴ μού τι περιλειφθήσεται.	

^{696.} ψυχήν.] ἰστέον ὅτι τρεῖς ψυχάς τῶν τὸ αἶμα, ὅπερ ἐστὶ μόνων τῶν ζώων φασι, τὴν αὐξητικὴν, ἢτις ἐστὶ κοινὴ τῶν καὶ τὴν λογικὴν, ἢτις ἐστὶ μόνων τῶν ἀν-ἀνθρώπων, τῶν ἀλόγων ζώων, καὶ τῶν ψυ- θρώπων. Scholiast. This division is taken

Socr. Well, then, you get into the bed. STREPS. And then?

Socn. Excogitate about your own affairs.

STREPS. Not there: I do beseech, not there: at least Let me exceptate on the bare ground.

Socr. There is no way but that. STREPS. Poor devil I!

How I shall suffer from the bugs to-day.

Chor. Now then survey in every way, with airy judgment sharp and quick:

Wrapping thoughts around you thick:
And if so be in one you stick,
Never stop to toil and bother,
Lightly, lightly, lightly leap,
To another, to another;
Far away be balmy sleep.

STREPS. Ugh! Ugh! Ugh! Ugh! Ugh! CHOR. What's the matter? where's the pain?

Strees. Friends! I'm dying. From the bed
Out creep bug-bears scantly fed,
And my ribs they bite in twain,
And my life-blood out they suck,
And my manhood off they pluck,
And my loins they dig and drain,
And I'm dying, once again.

CHOR. O take not the smart so deeply to heart.

STREPS. Why, what can I do?

Vanished my skin so ruddy of hue,
Vanished my life-blood, vanished my shoe,
Vanished my purse, and what is still worse
As I hummed an old tune till my watch should be past,
I had very near vanished myself at the last.

Soce. Hallo there, are you pondering? STREPS: Eh! what? I?
Yes to be sure. Soce. And what have your ponderings come to?
STREPS. Whether these bugs will leave a bit of me.

from Aristotle, Eth. Nic. i. 13. Here, of "the blood, which is the life" of man. course, the second signification is intended,

ΣΩ. ἀπολεῖ κάκιστ'. ΣΤ. ἀλλ', ὧγάθ', ἀπόλωλ' ἀρτίως.	710
ΣΩ. οὐ μαλθακιστέ', ἀλλὰ περικαλυπτέα.	
έξευρετέος γάρ νους άποστερητικός	
κάπαιόλημ'. ΣΤ. οἴμοι, τίς ἂν δῆτ' ἐπιβάλοι	
έξ ἀρνακίδων γνώμην ἀποστερητρίδα;	
ΣΩ. φέρε νυν, ἀθρήσω πρῶτον, ὅ τι δρᾳ, τουτονί.	715
οὖτος, καθεύδεις; ΣΤ. μὰ τὸν ᾿Απόλλω ᾿γὼ μὲν οὔ.	
ΣΩ. ἔχεις τι ; ΣΤ. μὰ Δί' οὐ δῆτ' ἔγωγ'. ΣΩ. οὐδὲν πάνυ ;	
ΣΤ. οὐδέν γε πλην ή τὸ πέος ἐν τῆ δεξιậ.	
ΣΩ. οὐκ ἐγκαλυψάμενος ταχέως τι φροντιεῖς;	
ΣΤ. περί τοῦ; σὺ γάρ μοι τοῦτο φράσον, ὁ Σώκρατες.	720
ΣΩ. αὐτὸς ὁ τι βούλει πρῶτος έξευρων λέγε.	
ΣΤ. ἀκήκοας μυριάκις άγὼ βούλομαι,	
περὶ τῶν τόκων, ὅπως ἄν ἀποδῶ μηδενί.	
ΣΩ. ἴθι νυν, καλύπτου καὶ σχάσας τὴν φροντίδα	
λεπτήν κατά μικρον περιφρόνει τὰ πράγματα,	725
όρθως διαιρών και σκοπών. ΣΤ. οίμοι τάλας.	
ΣΩ. ἔχ' ἀτρέμα· κᾶν ἀπορῆς τι τῶν νοημάτων,	
άφεις ἄπελθε κάτα την γνώμην πάλιν	
κίνησον αθθις αθτό και ζυγώθρισον.	
ΣΤ. & Σωκρατίδιον φίλτατον. ΣΩ. τί, & γέρον;	730
ΣΤ. έχω τόκου γνώμην ἀποστερητικήν.	
ΣΩ. ἐπίδειξον αὐτήν. ΣΤ. εἰπὲ δή νύν μοι τοδί:	
γυναϊκα φαρμακίδ' εἰ πριάμενος Θετταλήν,	
καθέλοιμι νύκτωρ την σελήνην, είτα δέ	

714. ¿É àpraxiðwr.] The joke in this passage is between the desire of Strepsiades to get rid of these sheep-skins, and his desire esse ¿Éappητικὸς qualis, remarks Bergler, factus postea filius ejus est, 1157.

726. διαιρῶν.] Mitchell very appropriately quotes the well-known passage in the Phædrus, where Socrates says that he is desperately in love with these διαιρέσεις

and συναγωγαί. Τούτων δη έγωγε αὐτός τε έραστης, δι Φαϊδρε, τῶν διαιρέσεων καὶ συναγωγῶν. 266 B. See Mr. Grote's valuable remarks on this subject in his History of Greece, viii. 577—583. To the passages he brings together there, and those quoted by the commentators here, add the following from Sextus Empiricus's treatise against Mathematicians, book vii. 9, adv.

Socn. Consume you, wretch! STREPS. Faith, I'm consumed already.

Socn. Come, come, don't flinch: pull up the clothes again:

Search out and catch some very subtle dodge

To fleece your creditors. STREPS. O me, how can I

Fleece any one with all these fleeces on me?

(Puts his head under the clothes.)

Socn. Come, let me peep a moment what he's doing.

Hey! he's asleep! STREPS. No, no! no fear of that!

SOCE. Caught anything? STREPS. No, nothing. Soce. Surely, something.

STREPS. Well, I had something in my hand, I'll own.

Soca. Pull up the clothes again, and go on pondering.

STREPS. On what? now do please tell me, Socrates.

Sock. What is it that you want? first tell me that.

STREFS. You have heard a million times what 'tis I want:

My debts! my debts! I want to shirk my debts.

Socs. Come, come, pull up the clothes: refine your thoughts

With subtle wit: look at the case on all sides:

Mind you divide correctly. STREPS. Ugh! O me.

Socn. Hush: if you meet with any difficulty

Leave it a moment: then return again

To the same thought: then lift and weigh it well.

STREPS. O, here, dear Socrates! Socr. Well, my old friend.

STREPS. I've found a notion how to shirk my debts.

Socs. Well then, propound it. STEEPS. What do you think of this?

Suppose I hire some grand Thessalian witch

To conjure down the Moon, and then I take it

Logicos. He says: δ Πλάτων παντὸς μέρους φιλοσοφίας αὐτῷ (Socrati) μεταδίδωσι (I may remark that Aristophanes does the same: viz., Logic, here: Ethics, in the controversy between the two Logics: Physics, in his description of the causes of the thunder, etc.), τοῦ μὲν λογικοῦ, παρ' ὅσον περὶ ὅρων καὶ διαιρέσεων καὶ ἐτυμολογίας

παρεισήκται ζητών, ἄπερ ἐστὶ λογικά· τοῦ δὲ ἡθικοῦ, ὅτι περὶ ἀρετής καὶ πολιτείας καὶ νόμων διασκέπτεται· τοῦ δὲ φυσικοῦ, ὅτι καὶ περὶ κόσμου τε καὶ περὶ ζωογονίας καὶ ψυχής πεφιλοσόφηκεν, where Fabricius remarks, Socrates definitiones et divisiones examinans inducitur in omnibus ferme Platonis Dialogia.

αὐτὴν καθείρξαιμ' ἐς λοφεῖον στρογγύλον,	785
ωσπερ κάτοπτρου, κάτα τηροίην έχων,	
ΣΩ. τί δητα τοῦτ' αν ωφελήσειεν σ'; ΣΤ. ὅ τι;	
εὶ μηκέτ' ἀνατέλλοι σελήνη μηδαμοῦ,	
οὐκ ἃν ἀποδοίην τοὺς τόκους. ΣΩ. ὅτιὴ τί δή;	
ΣΤ. ότιη κατά μήνα τάργύριον δανείζεται.	740
ΣΩ. εὖ γ'· ἀλλ' ἔτερον αὖ σοι προβαλῶ τι δεξιὸν,	
εί σοι γράφοιτο πεντετάλαντός τις δίκη,	
όπως αν αυτήν αφανίσειας είπε μοι.	
ΣΤ. ὅπως; ὅπως; οὐκ οίδ' ἀτὰρ ζητητέου.	
ΣΩ. μή νυν περί σαυτόν είλλε την γνώμην άεί,	745
άλλ' ἀποχάλα την φροντίδ' εἰς τὸν ἀέρα,	
λινόδετον ωσπερ μηλολόνθην τοῦ ποδός.	
ΣΤ. εξρηκ' ἀφάνισιν της δίκης σοφωτάτην,	
οστ' αὐτὸν δμολογείν σ' έμοί. ΣΩ. ποίαν τινά;	
ΣΤ. ήδη παρά τοίσι φαρμακοπώλαις την λίθον	750
ταύτην έόρακας, την καλήν, την διαφανή,	
άφ' ής τὸ πῦρ ἄπτουσι; ΣΩ. τὴν ὕαλον λέγεις;	
ΣΤ. έγωγε. φέρε, τί δῆτ' αν, εὶ ταύτην λαβών,	
δπότε γράφοιτο την δίκην δ γραμματεύς,	
άπωτέρω στας ώδε πρὸς τὸν ήλιον	755
τὰ γράμματ' ἐκτήξαιμι τῆς ἐμῆς δίκης;	
ΣΩ. σοφώς γε νη τὰς Χάριτας. ΣΤ. οἴμ' ὡς ήδομαι	

757. Sopes ye vi ràs Xápiras.] The Scholiast refers this to the Graces said to have been sculptured by Socrates in his youth, when he followed the trade of his father Sophroniscus. The following observations are quoted from Mr. Gilbert Cooper's learned Life of Socrates, p. 14. "Several authors (Suidas, Diog. Laert., Pausanias) affirm that the celebrated Graces carved on the walls of the citadel at Athens behind the statue of Minerva were his performances. An early indication of

the propensity of his mind to beauty. From this, compared with his life and doctrines, (cf. Xen. Mem. iii.) we may perceive what invariable analogy there is between a taste for moral and for natural comeliness, for the same faculties of the soul which lead mankind to admire proportion and order in external forms of matter, have a correspondent relish for a like regularity in characters and manners. It is very observable that these Graces were, contrary to the general custom, clothed, eveloupers Xá-

And clap it into some round helmet-box, And keep it fast there, like a looking-glass,—

Socn. But what's the use of that? STREPS. The use, quotha:
Why if the Moon should never rise again,
I'd never pay one farthing. Socn. No! why not?

STREPS. Why, don't we pay our interest by the month?

Sock. Good! now I'll proffer you another problem.
Suppose an action: damages, five talents:
Now tell me how you can evade that same.

STREPS. How! how! can't say at all: but I'll go seek.

Soca. Don't wrap your mind for ever round yourself,
But let your thoughts range freely through the air,
Like beetles with a thread about their feet.

STREPS. I've found a bright evasion of the action:

Confess yourself, 'tis glorious. Socn. But what is it?

STREPS. I say, haven't you seen in druggists' shops

That stone, that splendidly transparent stone,

By which they kindle fire? Sock. The burning glass?

STREPS. That's it: well then, I'd get me one of these,
And as the clerk was entering down my case,
I'd stand, like this, some distance towards the sun,
And burn out every line. Soca. By my Three Graces,
A clever dodge! STREPS. O me, how pleased I am

peras, whereas other artists represented the Graces naked. So Horace, lib. i. Od. 30, solutis Gratia zonis, and again, lib. iv. Od. 7. Gratia cum nymphis geminisque seroribus audet Ducere nuda choros: these Graces therefore, carved by Socrates, might in contradistinction justly be called Gratice decentes, lib. i. Od. 4." The fact that these were Veiled Statues is noticed by Diogenes Lacrtius, eval re abroû kal ras ev akpondaes Kapiras eval peous, evedupéras ovoas. "Ober kal Thura ev rois Likkous elneur,

'Ex δ' άρα τῶν ἀπέκλινε λιθοξόος, ἐννομολέσχης,
'Ελλήνων ἐπαοιδός, ἀκριβολόγους ἀποφήνας,
Μυκτήρ, ἡητορόμυκτος, ὑπαιτικός, εἰρωνευτής.
Then there struck out a new line, the sculptor, the prattler on justice,
He who bewitched all Hellas, and taught exactness of speaking,
Jecrer, ἀκτίder of sophists, half Attio, unrivalled dissembler.

δτι πεντετάλαντος διαγέγραπταί μοι δίκη.	
ΣΩ. ἄγε δὴ ταχέως τουτὶ ξυνάρπασον. ΣΤ. τὸ τί;	
ΣΩ. ὅπως ἀποστρέψαις ᾶν ἀντιδικών δίκην,	760
μέλλων δφλήσειν, μη παρόντων μαρτύρων.	•••
ΣΤ. φαυλότατα καὶ ῥᾶστ'. ΣΩ. εἰπὲ δή. ΣΤ. καὶ δὴ λέγω.	
εὶ πρόσθεν ἔτι μιᾶς ἐνεστώσης δίκης,	
πρὶν τὴν ἐμὴν καλεῖσθ', ἀπαγξαίμην τρέχων.	
ΣΩ. οὐδὲν λέγεις. ΣΤ. νη τοὺς θεοὺς ἔγωγ', ἐπεὶ	765
οὐδεὶς κατ' ἐμοῦ τεθνεῶτος εἰσάξει δίκην.	
ΣΩ. ὑθλεῖς· ἄπερρ', οὐκ ὰν διδαξαίμην σ' ἔτι.	
ΣΤ. ότιη τί; ναὶ πρὸς τῶν θεῶν, ὧ Σώκρατες.	
ΣΩ. άλλ' εὐθὺς ἐπιλήθει σύ γ' ἄττ' ἂν καὶ μάθης:	
έπει τι νυνι πρώτον εδιδάχθης; λέγε.	770
ΣΤ. φέρ' ἴδω, τί μέντοι πρώτον ἢν; τί πρώτον ἢν;	110
τίς ἢν ἐν ἢ ματτόμεθα μέντοι τἄλφιτα ;	
οξμοι, τίς ἢν ; ΣΩ. οὐκ ἐς κόρακας ἀποφθερεῖ,	
επιλησμότατον καὶ σκαιότατον γερόντιον;	
ΣΤ. οἴμοι, τί οὖν δῆθ' ὁ κακοδαίμων πείσομαι;	775
άπὸ γὰρ ὀλοῦμαι μὴ μαθὼν γλωττοστροφεῖν.	110
άλλ', ὧ Νεφέλαι, χρηστόν τι συμβουλεύσατε.	
ΧΟ. ήμεις μεν, ω πρεσβύτα, συμβουλεύομεν,	
ΑΟ. ημείς μεν, ω πρεσ βυτα, συμβουλεύομεν, εἴ σοί τις υἰός ἐστιν ἐκτεθραμμένος,	
	#UA
πέμπειν ἐκείνον ἀντὶ σαυτοῦ μανθάνειν.	780
ΣΤ. ἀλλ' ἔστ' ἔμοιγ' υίὸς καλός τε κάγαθός	
άλλ' οὖκ ἐθέλει γὰρ μανθάνειν, τί ἐγὼ πάθω;	
ΧΟ. σὺ δ' ἐπιτρέπεις; ΣΤ. εὐσωματεῖ γὰρ καὶ σφριγᾳ,	
κάστ' εκ γυναικών εὐπτέρων των Κοισύρας.	=0=
άτὰρ μέτειμί γ' αὐτόν· ἡν δὲ μὴ θέλη,	785
οὐκ ἔσθ' ὅπως οὐκ ἐξελῶ 'κ τῆς οἰκίας.	

^{767.} διδαξαίμην.] Elmsley would read διδάξαιμ' ἄν. If the old reading is to be defended, it must be, not by Hermann's

interpretation (see note at 1320 infra), but by supposing Socrates to have handed over, or to have intended handing over To have a debt like that clean blotted out.

Soca. Come, then, make haste and snap up this. STREPS. Well, what?

Soca. How to prevent an adversary's suit
Supposing you were sure to lose it; tell me.

STREPS. O, nothing easier. Sock. How, pray? STREPS. Why thus, While there was yet one trial intervening, Ere mine was cited, I'd go hang myself.

Socr. Absurd! STREPS. No, by the Gods, it isn't though:
They could not prosecute me were I dead.

Socr. Nonsense! Be off: I'll try no more to teach you.

STREPS. Why not? do, please: now, please do, Socrates.

Socs. Why you forget all that you learn, directly.

Come, say what you learnt first: there's a chance for you.

STREPS. Ah! what was first?—Dear me: whatever was it?—
Whatever's that we knead the barley in?—
Bless us, what was it? Socn. Be off, and feed the crows,
You most forgetful, most absurd old dolt!

STREPS. O me! what will become of me, poor devil!

I'm clean undone: I haven't learnt to speak.—
O gracious Clouds, now do advise me something.

CHOR. Our counsel, ancient friend, is simply this,

To send your son, if you have one at home,

And let him learn this wisdom in your stead.

STREPS. Yes! I've a son, quite a fine gentleman: But he wont learn, so what am I to do?

CHOR. What! is he master? STREPS. Well: he's strong and vigorous,
And he's got some of the Cœsyra blood within him:
Still I'll go for him, and if he won't come
By all the Gods I'll turn him out of doors.

the education of Strepsiades either to the Clouds, or to his own more advanced pupils: "I will not have you taught in my School any more." Or the middle may be used merely in an active sense. See Schol. Triclinii in Soph. Ant. 356.

άλλ' επανάμεινόν μ' δλίγον είσελθών χρόνον.	
ΧΟ. ἀρ' αἰσθάνει πλεῖστα δι' ἡμᾶς ἀγάθ' αὐτίχ' ἔξων	
μόνας θεῶν ; ὡς	
Ετοιμος δδ' έστιν άπαντα δράν	790
δσ' αν κελεύης.	
σὺ δ' ἀνδρὸς ἐκπεπληγμένου καὶ φανερῶς ἐπηρμένου	
γνούς ἀπολάψεις, δ τι πλείστον δύνασαι,	
ταχέως φιλεί γάρ πως τὰ τοιαῦθ' ετέρα τρέπεσθαι.	
ΣΤ. ούτοι μὰ τὴν 'Ομίχλην ἔτ' ένταυθὶ μενεῖς·	795
άλλ' ἔσθι' έλθών τοὺς Μεγακλέους κίονας.	
ΦΕ. δ δαιμόνιε, τί χρημα πάσχεις, δ πάτερ;	
οὐκ εὖ φρονεῖς μὰ τὸν Δία τὸν Ὀλύμπιον.	
ΣΤ. ίδού γ' ίδου Δί' 'Ολύμπιον της μωρίας	
τὸ Δία νομίζειν, δυτα τηλικουτονί.	810
ΦΕ. τί δε τοῦτ' εγέλασας ετεόν; ΣΤ. ενθυμούμενος	
ότι παιδάριον εἰ καὶ φρονεῖς ἀρχαϊκά.	
δμως γε μὴν πρόσελθ', εν εἰδης πλείονα,	
καί σοι φράσω πράγμ' δ σύ μαθών ἀνηρ ἔσει.	
δπως δὲ τοῦτο μὴ διδάξεις μηδένα.	815
ΦΕ. ίδού τί ἔστιν; ΣΤ. ώμοσας νυνί Δία.	
ΦΕ. έγωγ'. ΣΤ. δράς οὐν ώς ἀγαθὸν τὸ μανθάνειν;	
οὐκ ἔστιν, ὧ Φειδιππίδη, Ζεύς. ΦΕ. ἀλλὰ τίς ;	
ΣΤ. Δίνος βασιλεύει, τὸν Δί' ἐξεληλακώς.	
ΦΕ. αἰβοῖ, τί ληρεῖς ; ΣΤ. ἴσθι ταῦθ' οὕτως ἔχου.	820

810. τηλικουτονί.] τελείαν έχοντα τὴν ἡλικίαν καὶ ὀφείλοντα πάντα εἰδέναι. Scholiast. And so I have translated it: yet I think that the following verses require it to be used not in its usual signification 'old as you are,' but in a signification it sometimes bears, 'young as you are.'

814. ἀνήρ.] The honourable signification attached to ἀνήρ in Greek, as to vir

in Latin, is too well known to require notice. For instances near at hand, see supr. 533: Equites 179, 1255: Œd. Col. 393. It is never used in an unworthy sense. And therefore I cannot but think that Mr. Linwood is entirely wrong in accepting Hermann's interpretation of that difficult passage in the Philoctetes, dνδρός τοι τὸ μὲν εδ δίκαιον εἰπεῖν, εἰπόντος

Go in one moment, I'll be back directly.

CHOR. Dost thou not see how bounteous we our favours free

Will shower on you,

Since whatsoe'er your will prepare

This dupe will do.

But now that you have dazzled and elated so your man, Make haste and seize whate'er you please as quickly as you can, For cases such as these, my friend, are very prone to change and bend.

STREPS. Be off: you shan't stop here: so help me Mist!

There, run and grub at Megacles's Marbles.

Pheid. How now, my father? what's i'the wind to-day? You're wandering; by Olympian Zeus, you are.

STREPS. Look there! Olympian Zeus! you blockhead you, Come to your age, and yet believe in Zeus!

PHEID. Why prithee, what's the joke? STREPS. 'Tis so preposterous When babes like you hold antiquated notions.

But come and I'll impart a thing or two,

A wrinkle, making you a man indeed.

But, mind: don't whisper this to any one.

PHETD. Well, what's the matter? STREPS. Didn't you swear by Zeus?

Pheid. I did. Steeps. See now, how good a thing is learning.
There is no Zeus, Phidippides. Pheid. Who then?

STREPS. Why Vortex reigns, and he has turned out Zeus.

PHEID. Oh me, what stuff. STREPS. Be sure that this is so.

δὲ μὴ φθονερὰν ἐξῶσαι γλώσσας δδύναν.

1140. They translate it, "Tis human nature to call interest justice; therefore don't abuse a man who does it." This would be ἀνθρώπου: it is ἀνθρωπινόν, not ἀνδρεῖον to do so. I would translate it thus: "Tis the part of a true man—what is? τὸ μὲν, firstly, εὖ εἶπεῖν δίκαιον, to

applaud justice, as you do: but to do it without thus abusing [the unjust]:" or the last clause may be translated "and to abuse the unjust $[\mu i]$ $\phi\theta ove\rho d\nu$] with impunity," making the $\phi\theta \delta ivos$ refer to the feeling of the audience towards the speaker, not the feeling of the speaker towards the unjust.

ΣΤ. Σωκράτης ὁ Μήλιος ΦΕ. τις φησι ταθτα; καὶ Χαιρεφών, δς οίδε τὰ ψυλλών ίχνη. ΦΕ. σύ δ' είς τοσούτον των μανιών ελήλυθας ωστ' ἀνδράσιν πείθει γολώσιν: ΣΤ. εὐστόμει. καλ μηδέν είπης φλαύρον ανδρας δεξιούς 825 καὶ νοῦν ἔγοντας ων ὑπὸ τῆς Φειδωλίας απεκείρατ' οὐδεὶς πώποτ' οὐδ' ήλεί ψατο οὐδ' εἰς βαλανεῖον ηλθε λουσόμενος σὺ δὲ ώσπερ τεθνεώτος καταλόει μου τὸν βίον. άλλ' ώς τάχιστ' έλθων ύπερ εμού μάνθανε. 830 ΦΕ. τί δ' αν παρ' εκείνων καὶ μάθοι γρηστόν τις αν: ΣΤ. ἄληθες; ὅσαπερ ἔστ' ἐν ἀνθρώποις σοφά. γνώσει δε σαυτον ώς αμαθής εί και παχύς. άλλ' ἐπανάμεινόν μ' ὀλίγον ἐνταυθὶ χρόνον. ΦΕ. οίμοι, τί δράσω παραφρονούντος του πατρός: 835 πότερα παρανοίας αὐτὸν εἰσαγαγών έλω,

821. Σωκράτης ὁ Μήλιος.] This attempted identification of the opinions of Socrates with those of Diagoras of Melos, although it cannot be excused, yet may be palliated by the remark that as Diagoras was not impeached for his atheism till about thirteeen years after the date of this play, we may well imagine that his impiety if notorious (as it must have been for this allusion to have had any effect), had not as yet assumed that offensive shape, which was afterwards thought to call for public interference. Wiggers, in his Life of Socrates (chapter 6), holds up that philosopher as the single exception to the free toleration of religious opinions by the Athenians. A most astonishing assertion: the reverse of which could be proved by innumerable examples. I content myself

ή τοις σοροπηγοίς την μανίαν αὐτοῦ Φράσω;

with quoting the following observations from Josephus's most learned treatise against Apion, ii. 38. I give them in the translation of Whiston, only making a slight alteration in one place where it does not represent the sense of the original. "Apollonius," says Josephus, "did not know how that the Athenians punished those that spoke contrary to their laws about the Gods, without mercy: for on what other account was it that Socrates was put to death by them ?..... There was also Anaxagoras, who although he was a citizen of Clazomense, was within a few suffrages of being condemned to die, because he said the sun, which the Athenians thought to be a God, was a ball of fire. They also made this public proclamation that they would give a talent

Pheid. Who says so, pray? Streps. The Melian—Socrates, And Chærephon, who knows about the flea-tracks.

PREID. And are you come to such a pitch of madness

As to put faith in brain-struck men? Strees. Fie! Fie!

Don't you blaspheme such very dexterous men

And sapient too: men of such frugal habits

They never shave, nor use your precious ointment,

Nor go to baths to clean themselves: but you

Have taken me for a corpse and cleaned me out.

Come, come, make haste, do go and learn for me.

PHEID. What can one learn from them that is worth knowing?

STREPS. Learn! why whatever's clever in the world:

And you shall learn how gross and dense you are.

But stop one moment: I'll be back directly.

PHEID. O me! what must I do with my mad father?

Shall I indict him for his lunacy,

Or tell the undertakers of his symptoms?

to any one who would kill Diagoras of Melos, because it was reported that he laughed at their mysteries. Protagoras also, who was thought to have written somewhat that was not owned for truth by the Athenians about the Gods, had been seized upon, and put to death, if he had not fled immediately. Nor need we wonder that they treated men in this manner, when they did not even spare women: for they very lately slew a certain priestess, because she was accused that she initiated people into the worship of strange Gods; it having been forbidden so to do by one of their laws, and a capital punishment had been decreed to such as introduced a strange God And this was the happy administration of the affairs of the Athenians!"

828. λουσόμενος.] Bergler refers to Aves, 1282. ἐρρύπων ἐσωκράτων (" they went unwashed and slovenly like so many Socrates's." Frere): and Mitchell adds Id. 1553. λίμνη τις έστ', άλουτος οδ ψυχαγωγεί That this is not a mere calumny, the following words, brought by the same commentator from the opening scene of Plato's Symposium, seem to shew, έφη γάρ οἱ Σωκράτη ἐντυχεῖν λελουμένον τε και τας βλαύτας υποδεδεμένου, α έκεινος δλιγάκις ἐποίει. There is a very curious passage quoted from Epictetus (or rather from Arrian) by Mr. Gilbert Cooper: 200κράτης όλιγάκις έλούετο for the fact was that his person was so ἐπίχαρι and ἡδὺ that he did not require it.

ΣΤ. φέρ' ίδω, σὸ τουτονὶ τί νομίζεις; είπέ μοι.	
ΦΕ. άλεκτρυόνα. ΣΤ. καλώς γε. ταυτηνί δε τί;	
ΦΕ. ἀλεκτρυόν'. ΣΤ. ἄμφω ταὐτό; καταγέλαστος ελ.	840
μή νυν τὸ λουπὸν, ἀλλὰ τήνδε μὲν καλεῖν	
άλεκτρύαιναν, τουτονί δ' άλέκτορα.	
ΦΕ. άλεκτρύαιναν"; ταῦτ' ἔμαθες τὰ δεξιὰ	
είσω παρελθών άρτι παρά τούς γηγενείς;	
ΣΤ. χἄτερά γε πόλλ' άλλ' δ τι μάθοιμ' εκάστοτε,	845
ἐπελανθανόμην ἃν εὐθὺς ὑπὸ πλήθους ἐτῶν.	
ΦΕ. διὰ ταῦτα δὴ καὶ θοἰμάτιον ἀπώλεσας;	
ΣΤ. άλλ' οὐκ ἀπολώλεκ', άλλα καταπεφρόντικα.	
ΦΕ. τὰς δ' ἐμβάδας ποῖ τέτροφας, ὧνόητε σύ;	
ΣΤ. ὥσπερ Περικλέης εἰς τὸ δέον ἀπώλεσα.	850
άλλ' ΐθι, βάδιζ', ἴωμεν· εἶτα τῷ πατρὶ	
πειθόμενος εξάμαρτε κάγώ τοί ποτε	
οίδ' έξέτει σοι τραυλίσαντι πιθόμενος,	
δυ πρώτου όβολου έλαβου Ήλιαστικου,	
τούτου 'πριάμην σοι Διασίοις άμ α ξίδα.	855
$\pmb{\Phi}\pmb{E}$. $\pmb{\eta}$ μὴν σὺ τούτοις τῷ χρόν $\pmb{\varphi}$ ποτ' ἀχθέσει.	
ΣΤ. εὖ γ' ὅτι ἐπείσθης. δεῦρο δεῦρ', ὧ Σώκρατες,	
έξελθ'· άγω γάρ σοι τὸν υίὸν τουτονὶ,	
ἄκοντ' ἀναπείσας. ΣΩ. νηπύτιος γάρ ἐστ' ἔτι,	
καὶ τῶν κρεμαθρῶν οὐ τρίβων τῶν ἐνθάδε.	860
ΦΕ. αὐτὸς τρίβων είης αν, εί κρεμαιό γε.	
ΣΤ. οὐκ ἐς κόρακας ; καταρᾶ σὰ τῷ διδασκάλῳ ;	

844. γηγενείς.] The Scholiast gives two interpretations: one, that they lived under ground, which Mitchell adopts: the other, that it refers to the attacks made by the Titans on the Gods, which is received by Bergler, Brunck, and generally. It may perhaps merely signify prodigies of wisdom.

850. Φσπερ Περικλέης.] When Athens,

after the expiration of the five years truce, B.C. 445, was assailed at once on three sides by her adversaries, vis., in Eubesa, Megara, and by a Spartan invasion, Pericles, before turning his arms against the two former, managed to buy off the Spartan leaders, Cleandridas and the young king Pleistoanax, by a bribe of ten talents. Both these leaders were obliged to leave

STREPS. Now then! you see this, don't you? what do you call it?

PHRID. That? why a fowl. STREPS. Good! now then, what is this?

Pheid. That's a fowl too. Streps. What both! Ridiculous!

Never say that again, but mind you always

Call this a fowless and the other a fowl.

Pheid. A fowless! These then are the mighty secrets
You have picked up amongst those Giants there.

STREPS. And lots besides: but everything I learn
I straight forget: I am so old and stupid.

PHEID. And this is what you've lost your mantle for?

STREPS. It's very absent sometimes: 'tian't lost.

PHEID. And what have you done with your shoes you mad old dotard?

STREPS. Like Pericles, all for the best, I've lost them.

Come, come; go with me: humour me in this, And then do what you like. Ah! I remember How I to humour you, a coaxing baby, With the first obol which my judgeship fetched me Bought you a go-cart at the great Diasia.

Pheid. The time will come when you'll repent of this.

STREPS. Good boy to obey me. Hollo! Socrates.

Come here; come here; I've brought this son of mine, Trouble enough, I'll warrant you. Socr. Poor infant Not yet aware of my suspension-wonders.

Pheid. You'd make a wondrous piece of ware, suspended.

STREPS. Hey! go to pot! Do you abuse the Master?

Sparta on the suspicion of bribery, and Pericles was of course unwilling to convert this suspicion into a certainty, by publicly avowing in what manner he had expended so much of the public money. Sitting one day in the room with his little ward Alcibiades, he was endeavouring to strike out some excuse for the deficiency of the money, when Alcibiades asked him

"What he was looking so thoughtful about?"
"I was thinking," said the statesman, "how to give an account of those ten talents."
"Now if I were you," retorted the boy, "I would think how not to give an account of them." Pericles took the advice so readily given, and merely reported to the Assembly that he had spent them els rober, for the good of the commonwealth.

ΣΩ. ίδου κρέμαι, ως ηλιθιον εφθέγξατο	
καλ τοΐσι χείλεσιν διερρυηκόσιν.	
πως αν μάθοι ποθ' ούτος απόφευξιν δίκης	865
ή κλήσιν ή χαύνωσιν άναπειστηρίαν;	
καίτοι ταλάντου τοῦτ' ἔμαθεν Υπέρβολος.	
ΣΤ. ἀμέλει, δίδασκε θυμόσοφός έστιν φύσει	
εὐθύς γέ τοι παιδάριον δυ τυννουτουλ	
ἔπλαττεν ἔνδον οἰκίας ναῦς τ' ἔγλυφεν,	870
άμαξίδας τε σκυτίνας εἰργάζετο,	
κάκ τῶν σιδίων βατράχους ἐποίει πῶς δοκεῖς.	
δπως δ' ἐκείνω τὼ λόγω μαθήσεται,	
τον κρείττον, δστις έστι, και τον ήττονα,	
δς τάδικα λέγων ἀνατρέπει τὸν κρείττονα	875
έὰν δὲ μὴ, τὸν γοῦν ἄδικον πάση τέχνη.	
ΣΩ. αὐτὸς μαθήσεται παρ' αὐτοῖν τοῖν λόγοιν.	
ΣΤ. εγώ δ' ἀπέσομαι. τοῦτο δ' οὖν μεμνησ', ὅπως	
πρὸς πάντα τὰ δίκαι ἀντιλέγειν δυνήσεται.	
ΔΙ. χώρει δευρί, δείξου σαυτόν	880
τοίσι θεαταίς, καίπερ θρασύς ών.	
ΑΔ. " το δποι χρήζεις." πολύ γὰρ μᾶλλόν σ'	
έν τοις πολλοισι λέγων ἀπολώ.	
ΔΙ. ἀπολεῖς σύ; τίς ὤν; ΔΔ. λόγος. ΔΙ. ἤττων γ' ὤν.	
ΑΔ. άλλά σε νικῶ, τὸν ἐμοῦ κρείττω	885
φάσκουτ' είναι. ΔΙ. τί σοφὸν ποιῶν ;	
ΑΔ. γνώμας καινάς έξευρίσκων.	

866. χαύνωσιν ἀναπειστηρίαν.] The best interpretation of this is that of the Scholiast. χαύνωσις is 'a dissolving, refuting' of arguments, ἀναπειστηρία is not 'persuasive,' but 'dissuasive.' The phrase means then, "a weakening of the speech of your adversary, so as to make it lose its

effects upon the audience." "Οταν τοῦ ἀντιδίκου προβάλλοντος λόγους πιθανοὺς, εἰς τοὖναντίον τις αὐτοὺς περιτρέψη, καὶ χαύνους καὶ ἀσθενεῖς ποιήση, διὰ τῶν λόγων αὐτοῦ ἀναπείσας τοὺς δικαστὰς ὡς ἄρ' ἀληθῆ λέγει. Scholiast.

880. Here the two Logics are intro-

Soce. And look, 'suthspended!' How absurd he mouthed it With pouting lips, and soft affected lisp.

How can he learn evasion of a suit,

Timely citation, damaging replies?

Hyperbolus, though, learnt them for a talent.

STREPS. O never fear! he's very sharp, by nature.

For when he was a little chap, so high,

He used to build small baby-houses, boats,

Go-carts of leather, darling little frogs

Carved out of peach-stones, you can't think how nicely!

So now, I prithee, teach him both your Logics,

The Better, as you call it, and the Worse

Which with the worse cause can defeat the Better;

Or if not both, at all events the Worse.

Soca. Aye, with his own ears he shall hear them argue.

STREPS. Well, I must go: and do remember this,

Give him the knack of reasoning down all Justice.

RIGHT LOGIC. Come shew yourself now with your confident brow.

-To the stage, if you dare!

Wrong Logic. "Lead on if you please:" I shall smash you with ease,
If an audience be there.

RIGHT L. You'll smash me, you say! And who are you, pray?

WEONG L. A Logic, like you. RIGHT L. But the Worst of the two.

WRONG L. Yet you I can drub whom my Better they dub.

RIGHT L. By what artifice taught? WRONG L. By original thought.

duced, according to the Scholiast, in two cages spurring at each other like fighting cocks, but this is not likely, nor indeed consistent with line 1091 infra. Ranke and Mitchell believe that Æschylus and Euripides are represented by the two Logics, but although it is the Old and

New schools to which these two poets respectively belonged, that are here intended, this conjecture is also wholly unnecessary.

882. 16' ὅποι χρήζεις.] These words are from the Telephus of Euripides, cf. infr. 914.

ΔΙ. ταῦτα γὰρ ἀνθεῖ διὰ τουτουσὶ	
τούς ἀνοήτους. ΑΔ. οῦκ, ἀλλὰ σοφούς. ΔΙ. ἀπολώ σε κακώς.	900
•	890
ΑΔ. είπε, τί ποιών; ΔΙ. τὰ δίκαια λέγων.	
ΑΔ. άλλ' ἀνατρέψω 'γαύτ' ἀντιλέγων'	
οὐδὲ γὰρ είναι πάνυ φημί δίκην.	
ΔΙ. οὐκ εἶναι φής ; ΑΔ. φέρε γὰρ, ποῦ 'στιν ;	
ΔΙ. παρά τοισι θεοίς.	895
ΑΔ. πως δήτα δίκης ούσης δ Ζεύς	
οὐκ ἀπόλωλεν τὸν πατέρ' αύτοῦ	
δήσας; ΔΙ. αίβοῖ, τουτί καὶ δή	
χωρει τὸ κακόν δότε μοι λεκάνην.	
ΑΔ. τυφογέρων εί κάνάρμοστος.	900
ΔΙ. καταπύγων εί κάναισχυντος.	
ΑΔ. δόδα μ' είρηκας. ΔΙ. καὶ βωμολόχος.	
ΑΔ. κρίνεσι στεφανοίς. ΔΙ. καλ πατραλοίας.	
ΑΔ. χρυσφ πάττων μ' οὐ γυγνώσκεις.	
ΔΙ. οὐ δήτα πρὸ τοῦ γ', ἀλλὰ μολύβδω.	905
ΑΔ. νῦν δέ γε κόσμος τοῦτ' ἐστὶν ἐμοί.	
ΔΙ. θρασύς εἶ πολλοῦ. ΑΔ. σὰ δέ γ' ἀρχαῖος.	
ΔΙ. διά σὲ δὲ φοιτᾶν	

896. δ Ze $\hat{v}s$.] The two following pas sages, referred to by Bergler, will instantly recur to the minds of all. The first is

from Æschylus Eumenides 640. The Furies are speaking:

Πατρὸς προτιμή Ζεθε μόρον, τῷ σῷ λόγῳ, αὐτὸς δ' ἔδησε πατέρα πρεσβύτην Κρόνον. Πῶς ταῦτα τούτοις οἰκ ἐναντίως λέγεις;

The second is where Euthyphon justifies his own unfilial conduct from the example of Zeus. "Men say that Zeus is the best and holiest of the Gods, and yet they confess He bound His father; and are they wroth with me, because I would rightfully punish mine? Is not this setting up a different standard of Right and

Wrong for Him and for myself?" σύνως αὐτοὶ ἐαυτοῖς τὰ ἐνάντια λέγουσι περί τε τῶν Θεῶν καὶ περὶ ἐμοῦ. Plat. Kuthyphron 6. A. Plato (Republic ii. 378) indignantly reproves the promulgators of such fables. "I do not think," he says, "that what Kronus did to his father and what he suffered from his son, should be said thus

RIGHT L. Ah! these blockheads have made Yours a flourishing trade.

WEONG L. Not blockheads, but wise. RIGHT L. I'll smash you and your lies!

WEONG L. By what method, for sooth? RIGHT L. By speaking the Truth.

Whong L. Your words I will meet, and entirely defeat:

There never was Justice or Truth, I repeat.

RIGHT L. No Justice! you say? WRONG L. Well, where does it stay?

BIGHT L. With the Gods in the air. WRONG L. If Justice be there,
How comes it that Zeus could his father reduce,
Yet live with their Godships unpunished and loose?

RIGHT L. Ugh! Ugh! These evils come thick, I feel awfully sick, A bason, quick, quick!

Wrong L. You musty old dame!

RIGHT L. You monster in shame!

WRONG L. Hey! Roses, I swear. RIGHT L. You lickspittle there!

WRONG L. What! Lilies from you? RIGHT L. You're a parricide too!

Whong L. You shower gold on my head.

RIGHT L. Yes! it used to be lead.

WEONG L. But now it's a grace and a glory instead.

RIGHT L. You're a little too bold. WRONG L. You're a good deal too old.

RIGHT L. 'Tis through you I well know not a stripling will go

openly among weak and silly boys; no, tales like these should, if possible, be hushed up altogether, or if we must narrate them, it should be done as some deep and inscrutable mystery, and we should take precautions that but few should be there to hear them. Aye, and we will not have them told at all in the city we are forming. We will not have it told our children that, let them plunge into the deepest depths of crime, let them maltreat their father for his errors to any extent they please, they will not be striking out any novel and prodigious line, they will

but be doing what the best and mightiest of the Gods have done before them." cf. infra ad 1063.

902. βωμολόχος.] Aspasius, an old Greek philosopher who wrote a commentary on Aristotle, in his note ad Eth. Nic. iv. viii. 3. derives this word from the birds of prey who haunt the alters [λοχῶσι τοῖς βωμοῖς] and such like places for the sake of the remnants of victims offered there: and thinks it thence applied to buffoons who pry everywhere for materials for jokes and sneering.

οὐδεὶς ἐθέλει τῶν μειρακίων	
καλ γνωσθήσει ποτ' 'Αθηναίοις	910
οία διδάσκεις τοὺς ἀνοήτους.	
ΑΔ. αὐχμεῖς αἰσχρῶς. ΔΙ. σὰ δέ γ' εὖ πράττεις.	
καίτοι πρότερόν γ' ἐπτώχευες,	
Τήλεφος είναι Μυσὸς φάσκων,	
έκ πηριδίου	915
γνώμας τρώγων Πανδελετείους.	
ΑΔ. ὅμοι σοφίας ης εμνήσθης.	
ΔΙ. ὅμοι μανίας τῆς σῆς, πόλεώς θ',	
ήτις σε τρέφει	
λυμαινόμενον τοῖς μειρακίοις.	920
ΑΔ. οὐχὶ διδάξεις τοῦτον Κρόνος ών.	
ΔΙ. είπερ γ' αὐτὸν σωθήναι χρή	
καλ μή λαλιὰν μόνον ἀσκήσαι.	
ΑΔ. δεῦρ' ἴθι, τοῦτον δ' ἔα μαίνεσθαι.	
ΔΙ. κλαύσει, την χειρ' ην ἐπιβάλλης.	925
ΧΟ, παύσασθε μάχης καὶ λοιδορίας.	
άλλ' ἐπίδειξαι	
σύ τε τους προτέρους ἄττ' ἐδίδασκες,	
σύ τε την καινήν	,
παίδευσιν, όπως αν ακούσας σφών	930
ἀντιλεγόντοιν κρίνας φοιτᾶ.	
ΔΙ. δράν ταθτ' ἐθέλω. ΑΔ. κάγωγ' ἐθέλω.	
ΧΟ. φέρε δη πότερος λέξει πρότερος;	
ΑΔ. τούτω δώσω	
κατ' ἐκ τούτων ὧν ἃν λέξη	935
δηματίοισιν καινοῖς αὐτὸν	
καὶ διανοίαις κατατοξεύσω.	
τὸ τελευταίον δ', ἡν ἀναγρύζη,	
τὸ πρόσωπον ἄπαν καὶ τὼφθαλμὼ	
κεντούμενος ὥσπερ ὑπ' ἀνθρηνῶν	940

^{916.} Hardeherelous.] Nothing is known of this Pandeletus: he appears to have been

To attend to the rules which are taught in the Schools; But Athens one day shall be up to the fools.

Weong L. How squalid your dress! Right L. Yours is fine, I confess.

Yet when alms to implore at every one's door

Once you borrowed the garments which Telephus wore,

You thought it a treat as you begged through the street

The scraps by Pandeletus hoarded to eat.

WRONG L. O me! for the wisdom you've mentioned in jest!

RIGHT L. O me! for the folly of you, and the rest
Who you to destroy their children employ!

WEONG L. Well, well, you'll have nothing to do with this boy.

RIGHT L. If not, he'll be lost, as he'll find to his cost:

Taught nothing by you but gossip untrue.

Wrong L. He raves, as you see: let him be, let him be.

RIGHT L. Touch him if you dare! I bid you beware.

Chor. Forbear, forbear to wrangle and scold!

Each of you shew

You what you taught their fathers of old, You let us know

Your system untried, that hearing each side From the lips of the Rivals the youth may decide

To which of your schools he will go.

RIGHT L. This then will I do. WRONG L. And so will I too.

CHOR. And who will put in his claim to begin?

WRONG L. If he wishes, he may: I kindly give way:

But mind that, as soon as he's finished his say, I will strike him and hit with sharp arrows of wit,

And keen enigmatical proverbs emit.

And at last if a word from his mouth shall be heard

My sayings like fierce savage hornets shall pierce

His forehead and eyes,

a sycophant and sophist of the ignobler kind.

ύπο τών γνωμών ἀπολεῖται.

ΧΟ. νῦν δείξετον τὰ πισύνω τοῖς περιδεξίοισι

λόγοισι καὶ φροντίσι καὶ γνωμοτύποις μερίμναις,

ὁπότερος αὐτοῖν λέγων ἀμείνων φανήσεται.

νῦν γὰρ ἄπας ἐνθάδε κίνδυνος ἀνεῖται σοφίας,

ἡς πέρι τοῖς ἐμοῖς φίλοις ἐστὶν ἀγὰν μέγιστος.

ἀλλ' ὁ πολλοῖς τοὺν πρεσβυτέρους ἤθεσι χρηστοῖς στεφανωσας,

ἡῆξον φωνὴν ἦτινι χαίρεις, καὶ τὴν σαυτοῦ φύσιν εἰπέ.

ΔΙ. λέξω τοίνυν τὴν ἀρχαίαν παιδείαν, ὡς διέκειτο,

ὅτ' ἐγὰ τὰ δίκαια λέγων ἤνθουν καὶ σωφροσύνη νενόμιστο.

950

πρῶτον μὲν ἔδει παιδὸς φωνὴν γρύξαντος μηδέν' ἀκοῦσαι·

εἶτα βαδίζειν ἐν ταῖσιν ὁδοῖς εὐτάκτως εἰς κιθαριστοῦ

τοὺς κωμήτας γυμνοὺς ἀθρόους, κεὶ κριμνώδη κατανίφοι.

είτ' αὐ προμαθεῖν ἄσμ' ἐδίδασκεν, τὰ μηρὰ μὴ ξυνέχοντας, ἢ Παλλάδα περσέπολιν δεινὰν, ἢ Τηλέπορόν τι βόαμα,

έντειναμένους την άρμονίαν, ην οί πατέρες παρέδωκαν.
εί δέ τις αὐτῶν βωμολοχεύσαιτ' η κάμψειέν τινα καμπην.

949. This long anapæstic metre is frequently called "Aristophanic" by the Scholiast. He here gives a reason for it; τοῦτο τὸ μέτρον 'Αριστοφάνειον καλείται, έπει ευδοκίμησε λέγων "Οτ' έγα τα δίκαια λέγων ήνθουν καὶ σωφροσύνη νενόμιστο. That the admiration of this speech has not decreased in modern times, may be judged from the following sentences quoted by Mr. Mitchell from the celebrated Ranke. Equidem eum, qui hanc orationem sine admiratione legere potest, non omni solum sensu omnique ratione cassum, sed morum perversorum amatorem adeo esse Nullum unquam poetam nec majorem nec sanctiorem fuisse quam nostrum Aristophanem ex hac oratione discimus.

952. εἰς κιθαριστοῦ.] the Harpist. So

far was this from being contrary to the Socratic teaching, that Sextus Empiricus (adv. Mathematicos, vi. 13. adv. Musicos) tells us that Socrates even in his old age was not ashamed to attend the lessons of the famous harpist, Lampon; of re uéya δυνηθέντες εν φιλοσοφία, καθάπερ καὶ Πλάτων, τόν σοφόν δμοιόν φασιν είναι τῷ Μουσικώ, την ψυχήν ήρμοσμένην έχοντα, (Fabricius refers this to Republic, book iii.: I should rather suppose that Sextus is alluding to Laches, 188, D. dorei uos Μουσικός ό τοιούτος είναι, άρμονίαν καλλίστην ήρμοσμένος. See the whole passage: but the topic is a favourite one with Plato;) καθό και Σωκράτης καίπερ βαθυγήρως ήδη γεγονώς οὐκ ήδεῖτο πρός Δάμπωνα τὸν κιθαριστήν Φοιτών και πρός τον έπι τούτφ

955

Till in fear and distraction he yields and he—dies!

Chorus. With thoughts and words and maxims pondered well

Now then in confidence let both begin:
Try which his rival can in speech excel:
Try which this perilous wordy war can win,
Which all my votaries' hopes are fondly centred in.

O Thou who wert born our sires to adorn with characters blameless and fair, Say on what you please, say on and to these your glorious Nature declare.

RIGHT L. To hear then prepare of the Discipline rare which flourished in Athens of yore

When Honour and Truth were in fashion with youth and Frugality bloomed on our shore;

First of all the old rule was preserved in our school that 'boys should be seen and not heard:'

And then to the home of the Harpist would come decorous in action and word

All the lads of one town, though the snow peppered down, in spite of all wind and all weather:

And they sung an old song as they paced it along, not shambling with thighs glued together:

"O the dread shout of War how it peals from afar," or "Pallas the Stormer adore,"

To some manly old air all simple and bare which their fathers had chanted before.

And should any one dare the tune to impair and with intricate twistings to fill,

ονειδίσαντα λέγειν, ότι κρεῖττόν έστιν όψιμαθή μάλλον ή ἀμαθή διαβάλλεσθαι. Οὐ χρή μέντοι φασὶν (scil. the defenders of Music) ἀπὸ τῆς νῦν ἐπιτρίπτου καὶ κατεαγυίας Μουσικῆς τὴν παλαιὰν διασύρειν, ὅτε καὶ ᾿Αθηναῖοι πολλὴν προνοίαν σωφροσύνης ποιούμενοι καὶ τὴν σεμνότητα τῆς γε Μουσικής κατειληφότες, ως ἀναγκαιότατον αὐτὴν μάθημα τοις ἐκγώνοις παρεδιδόσαν. The whole section is worth reading on this subject.

955. The first of these two old strains is ascribed by the Scholiast to the Athenian Lamprocles. It ran thus:

Παλλάδα περσέπολυ, δεινάν θεδν, έγρεκύδοιμον, ποτικλήζω, πολεμαδόκον, άγναν, παίδα Διὸς μεγάλου δαμάσιππον.

The second was the production of Cydides of Hermione. My translation of the preceding line is not quite correct: the original seems to imply that the harpist taught these lays, after they had arrived at his house: but this is of little importance.

957. Valckenaer inserts after this verse

a line found in Suidas, Airòs ôcifas, ir of apportus Xsálwr (mimicking Democritus of Chios) † Isopriálwr (mimicking Theoxenides of Siphnos). This is accepted by Brunck, bracketed as doubtful by Bekker, and rejected by Harles, Schütz, Hermann, Dindorf.—With regard to the connexion between national music and national man-

οΐας οἱ νῦν τὰς κατὰ Φρῦνιν ταύτας τὰς δυσκολοκάμπτους, ἐπετρίβετο τυπτόμενος πολλὰς ὡς τὰς Μούσας ἀφανίζων. ἐν παιδοτρίβου δὲ καθίζοντας τὸν μηρὸν ἔδει προβαλέσθαι τοὺς παίδας, ὅπως τοῖς ἔξωθεν μηδὲν δείξειαν ἀπηνές εἶτ αὖ πάλιν αὖθις ἀνιστώμενον συμψῆσαι, καὶ προνοεῖσθαι εἴδωλον τοῖσιν ἐρασταῖσιν τῆς ῆβης μὴ καταλείπειν. ἢλείψατο δ΄ ἀν τοὐμφαλοῦ οὐδεὶς παῖς ὑπένερθεν τότ ἀν, ὥστε τοῖς αἰδοίοισι δρόσος καὶ χνοῦς ὥσπερ μῆλοισιν ἐπήνθει οὐδ ἀν μαλακὴν φυρασάμενος τὴν φωνὴν ποὸς τὸν ἐραστὴν

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ners, Mr. Mitchell notices that it has been observed by Plato, and by persons much less speculative than Plato; and he quotes from the speech of the outlaw in Ivanhoe his indignant reproof of those who with new French graces and traliras disturbed the ancient English bugle notes, and corrupted the true old manly blasts of venerie. Plato treats of this subject in the third and fourth books of the Republic. "Never," he says, (424, c.) "according to Damon, and I quite agree with him, never are the principles of music changed without a change in the principles of the Constitution." And so Mr. Keble says (Prælections, p. 812.), "non facile invenias in ulla civitate, quæ quidem leges moresque habet stabiles, mutari in gravius et sanctius rem sacram et religiosam, non ante mutato laudatorum carminum tenore." And indeed if we look at any musical school, the Æolian, the Phrygian, the Lydian, the Dorian, etc., we at once see that the national spirit has entered into, and directed and dictated the whole. See Mr. Browne's History of Greek Literature, vol. i. p. 156. Observe also the extreme jealousy with which the Spartans regarded any innovation on the established music. "Thus

Ecprepes the ephor, on observing that the cithara of Phrynis had two strings more than the allowed number, immediately cut them out; and the same thing is said to have happened to Timotheus at the Carnean festival." Müller's Dorians, iv. 6. 2.

958. gard Pours. Phrynis was a celebrated musician of Mitylene, who flourished before, and contemporaneously with, Aristophanes. The Scholiast says that he was the first victor in the musical contests (instituted by Pericles) at the Panathenza, B.C. 456, and that he is attacked by Aristophanes and Aristocrates (legendum Pherecrates, Meineke. Com. Frag. i. 76, note) for his effeminate innovations in the art of music. The passage of Pherecrates to which the Scholiast refers is given in Plutarch's treatise de Musica. The following translation accepts the readings of Bekker, who quotes and emends that passage among his Fragments of Aristophanes. Pherecrates the Comic Poet brings on the stage ('in his Chiron.' Meineke) the personification of Music, in the form and dress of a woman, and in very sorry plight. Justice meets her and enquires the reason of her pitiful condition, to which she replies:

Such as Phrynis is fain, and his long-winded train, perversely to quaver and trill,
Many stripes would he feel in return for his zeal, as to genuine Music a foe.
And every one's thigh was forward and high as they sat to be drilled in a row,
So that nothing the while indecent or vile the eye of a stranger might meet;
And then with their hand they would smooth down the sand whenever they rose from their seat,
To leave not a trace of themselves in the place for a vigilant lover to view.
They never would soil their persons with oil but were inartificial and true.
Nor tempered their throat to a soft mincing note and sighs to their lovers addressed:

Well, I will gladly tell you: for my spirit
Is quite as fain to speak, as yours to listen.
The first commencement of my evil days
Was Melanippides: he took and made me
Weak and effeminate with his twelve strings.
I thought him bad enough, but he was pleasant
Compared with what was coming. For then came
That doubly cursed Cinesias of Athens
And with his tuneless, twisting, turning strophes
So utterly undid me, that it seemed
As on the field of battle, so in verse,
His right hand was where his left hand should be.
He never was so barbarous! Music. Yes, he wa

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JUSTICE. He never was so barbarous! Music. Yes, he was though! Then Phrynis with some new turn of his own Bending and twisting, ruined me completely, With his twelve harmonies on five poor strings. Yet still he might have seemed pleasant enough For he would straight amend whate'er he erred in. But this Timotheus, friend, has undermined JUST. Who is this Timotheus? And overthrown me. Mus. Who? Some sandy-haired Milesian. Whence comes he? He did annoy me sadly, worse than all, With his outrageous finikin conceits; And if he met me in my walks alone Then on his twelve strings would he hack and thwack me And cram me with his tuneless screeching fifes, Unholy innovations! twisting me Like some poor garden plant.

Lines 11, 12. Hanovius, and apparently Meineke, take this to be a satire on the cowardice of Cinesias, insinuating that he was wont to turn and fly, so that his left

hand would be where his right ought to be. Line 18. "Discimus ex hoc loco Phrynin postea ad saniorem artis rationem rediisse." Meineke.

αὐτός έαυτὸν προαγωγεύων τοῖς ὀφθαλμοῖς ἐβάδιζεν, οὐδ' αν ελέσθαι δειπνούντ' εξήν κεφάλαιον τής ραφανίδος, ούδ άγνηθον τών πρεσβυτέρων άρπάζειν ούδε σέλινον, 970 οὐδ' ὀψοφαγείν, οὐδὲ κιχλίζειν, οὐδ' Ισχειν τὰ πόδ' ἐναλλάξ. ΑΔ. ἀρχαῖά γε καὶ Διπολιώδη καὶ τεττύγων ἀνάμεστα. ΔΙ. άλλ' οὖν ταῦτ' ἐστὶν ἐκείνα. καλ Κηκείδου καλ Βουφονίων. έξ ων άνδρας Μαραθωνομάγας ήμη παίδευσις έθρεψεν. σύ δὲ τοὺς κῦν εὐθὺς ἐν ἱματίοισι διδάσκεις ἐντετυλίγθαι ώστε μ' ἀπάγγεσθ', όταν ὀργείσθαι Παναθηναίοις δέον αὐτοὺς 975 την άσπίδα της κωλης προέχων άμελη της Τριτογενίας. πρός ταθτ', & μειράκιου, θαρρών έμε τον κρείττω λόγον αίροθ κάπιστήσει μισείν άγοραν και βαλανείων απέγεσθαι καὶ τοῖς αἰσχροῖς αἰσχύνεσθαι, κάν σκώπτη τίς σε, φλέγεσθαι καὶ τῶν θάκων τοῖς πρεσβυτέροις ὑπανίστασθαι προσιοῦσιν, 980 καί μή περί τούς σαυτού γονέας σκαιουργείν, άλλο τε μηδέν αίσγρον ποιείν, ότι της Αίδους μέλλεις τάγαλμ' άναπλάττειν

971. Διπολιώδη.] An ancient festival celebrated in June τῷ Διὶ Πολιεῖ.—The "grasshoppers mounted in gold" are well

known from Thucyd. i. 6. χρυσών τεττίγων ἐνέρσει κρωβύλον ἀναδούμενοι τῶν ἐν τῆ κεφαλῆ τριχῶν, and Knights, 1331.

88' ἐκεῖνος ὁρᾶν τεττιγοφόρας, ἀρχαίφ σχήματι λαμπρός.
There see him, behold! with the jewels of gold
Entwined in his hair, in the fashion of old.—Frere.

In the time of Pericles these ornaments were considered quite obsolete by men, who had adopted the Doric dress: that the Attic women still wore them is evident from the Caryatides of the Parthenon. See Müller's learned treatise, De Minervæ Poliadis sacris et æde in arce Athenarum (Gottingæ. 1820,) ch. vii. p. 41.-The Cecides mentioned in the next line was an oldfashioned dithyrambic poet.—The origin of the festival of the Buphonia was as fol-There was a law of Triptolemus which forbad the slaughter of the labouring cattle. (Zῶα μή σωέσθην. vide infra ad 1403.) A priest named Thaulon saw a steer devouring the sacrificial cakes on

the altar of Zeus, drew his knife, and slew him on the spot. The Buphonia was instituted to expiate the guilty deed. A steer was slain, and the parties concerned in the act shifted the guilt each to his neighbour, till the knife was accused, condemned, and cast into the sea.

980. ὑπανίστασθαι.] Aristotle enjoins ὑπανάστασιε as a right due to old men from their juniors. Herodotus, 11. 80, remarks, that this is one of the customs in which the Egyptians agreed with the Spartans, and differed from the rest of Greece. The respect paid by the Spartans to old age is illustrated by the well-known anecdote of their youths alone ris-

Nor laid themselves out, as they strutted about, to the wanton desires of the rest: Nor would any one dare such stimulant fare as the head of the radish to wish: Nor to make over bold with the food of the old, the anise, and parsley, and fish: Nor dainties to quaff, nor giggle and laugh, nor foot within foot to enfold.

Whong L. Faugh! this smells very strong of some musty old song, and grasshoppers mounted in gold; And Slaughter of beasts, and old-fashioned feasts. Right L. Yet these are the precepts which taught. The heroes of old to be hardy and bold, and the Men who at Marathon fought! But you from the first teach the lads to be nursed with flannels and blankets increased: So that I with my spleen half-strangled have been, when in Tritogeneta's high feast. The dancers go by with their shields to their thigh, and Athenè seems wholly forgot. You therefore young man, choose me while you can; cast in with my Method your lot; And then you shall learn the forum to spurn, and from dissolute baths to abstain, And fashions impure and shameful abjure, and scorners repel with disdain:

And rise from your chair if an elder be there, and respectfully give him your place, And with love and with fear your parents revere, and shrink from the brand of Disgrace, But strive with your might to copy aright the Beautiful Image of Shame,

ing up to the old man in the assembly, and occasioning the confession that the Athenians know what is right, but the Spartans do it. Juvenal, XIII. 54, remarks on this as one of the honourable customs of times long past.

Credebant hoc grande nefas, et morte piandum, Si juvenis vetulo non assurrexerat, etc.

where Gifford gives several apposite quotations from the classical and our own poets, and observes that "Solomon, by a beautiful figure, calls a virtuous old age 'a crown of dignity,' and even so early as the days of Moses we find this attention to age the subject of a positive command: 'Thou shalt rise up before the hoary head, and honour the face of an old man,' Lev. xix. 32."

982. τῆς Αἰδοῦς μέλλεις τἄγαλμ' ἀναπλάττειν.] So Bentley, Brunek, Beisig, Dindorf, alii; ἀναπλήσειν is read by Kuster, Spanheim and Bekker. Either reading would stand: the latter may be compared with Vespee 380, τὴν ψυχὴν ἐμπλησάμενος Διοπείθους: the one which I have retained, as the reading of the majority of

MSS. is indeed condemned as unmeaning by Kuster, but I think the plain signification of the Greek words, as I have translated them, is perfectly satisfactory: in support of which I would suggest that Tacitus may have had this passage in his mind when he wrote his character of Egnatius Celer, "habitu et ore ad EXPRIMENDAM IMAGINEM HONESTI exercitus." xvi. 32. There is an idea not dissimilar in Aristotle, Ethics 1x. 12, 3, ἀπομάττονται γάρ παρ' άλλήλων, οίε άρεσκονται: friends take an impression of each other: and so Aristophanes means that by continually gazing on the image of virtue and honour, we grow gradually to be fashioned after that image ourselves.

μηδ εἰς ὀρχηστρίδος εἰσαττειν, ἴνα μὴ πρὸς ταῦτα κεχηνώς, μήλω βληθεὶς ὑπὸ πορνιδίου, τῆς εὐκλείας ἀποθραυσθῆς μηδ ἀντειπεῖν τῷ πατρὶ μηδὲν, μηδ Ἰαπετὸν καλέσαντα μνησικακῆσαι τὴν ἡλικίαν, ἐξ ἡς ἐνεοττοτροφήθης.

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ΑΔ. εὶ ταῦτ', ὧ μειράκιον, πείσει τούτφ, νὴ τὸν Διόνυσον τοῖς Ἱπποκράτους υἱέσιν εἴξεις, καί σε καλοῦσι βλιτομάμμαν.

41. ἀλλ' οὖν λιπαρός γε καὶ εὐανθὴς ἐν γυμνασίοις διατρίψεις,
οὐ στωμύλλων κατὰ τὴν ἀγορὰν τριβολεκτράπελ', οἶάπερ οἱ νῦν,
οὐδ' ἐλκόμενος περὶ πραγματίου γλισχραντιλογεξεπιτρίπτου
ἀλλ' εἰς 'Ακαδήμειαν κατιὼν ὑπὸ ταῖς μορίαις ἀποθρέξει
στεφανωσάμενος καλάμφ λευκῷ μετὰ σώφρονος ἡλικιώτου,
μίλακος δζων καὶ ἀπραγμοσύνης καὶ λεύκης φυλλοβολούσης,
ἡρος ἐν ὅρᾳ χαίρων, ὁπόταν πλάτανος πτελέᾳ ψιθυρίζη.
ἡν ταῦτα ποιῆς ἀγὼ φράζω,
καὶ πρὸς τούτοις προσέχης τὸν νοῦν,
ἔξεις ἀεὶ στῆθος λιπαρὸν,
χροιὰν λευκὴν, ὅμους μεγάλους,
γλῶτταν βαιὰν, πυγὴν μεγάλην,
πόσθην μικράν.
ἡν δ' ἄπερ οἱ νῦν ἐπιτηδεύης,
πρῶτα μὲν ἔξεις χροιὰν ἀγρὰν,

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984. μήλφ βληθείς.] Throwing an apple was the established provocative of love in Greece. The passages referred to by Bergler, viz. Virg., Ecl. iii. 64, Theocritus, vi. 6, Plato's Epigrams, 2 and 3 (Bergk), are too well known to require further notice. With regard to the (perhaps) questionable phrase which closes the preceding line in my translation I must shelter myself under the grave authority of Gifford. See his note to his translation of Juvenal, Sat. 11. 101.

ώμους μικρούς, στήθος λεπτόν.

985. 'Iameróv.] Iapetus the Titan was

the father of Atlas, Menœtius, Prometheus, and Epimetheus. The following most ingenius account of this legendary relationship is given by Müller (Literature of Greece, chapter VIII. sect. 3. note). Ispetus himself is the "fallen man" (from lάπτω, root IAII), the human race deprived of their former happiness. Of his sons, Atlas and Menœtius represent the θυμὸς of the human soul, Atlas (from τλῆναι, TAA) the enduring and obstinate spirit to whom the gods allot the heaviest burdens; and Menœtius (μένος and οἶτος) the un-

Nor resort any more to an Actress's door, nor gape after 'girls of the game;'
Lest at length by the blow of the Apple they throw from the hopes of your Manhood you fall.
Nor dare to reply when your Father is nigh, nor 'musty old Japhet' to call
In your malice and rage that Sacred Old Age which lovingly cherished your youth.
Whone L. Yes, Yes, my young friend, if to him you attend, by Bacchus I swear of a truth
You will scarce with the sty of Hippocrates vie, as a mammy-suck known even there!
Right L. But then you'll excel in the games you love well, all blooming, athletic and fair:
Not learning to prate as your idlers debate with marvellous funny dispute,
Nor dragged into Court day by day to make sport in some small disagreeable suit:
But you will below to the Academe go, and under the olives contend
With your chaplet of reed, in a contest of speed with some excellent rival and friend:
All fragrant with yew and leisure time too, and the leaf which the white poplars fling,
When the plane whispers love to the elm in the grove in the beautiful season of Spring.

If then you'll obey and do what I say
And follow with me the more excellent way,
Your chest shall be white, your skin shall be bright,
Your arms shall be tight, your tongue shall be slight,
And everything else shall be proper and right.
But if you pursue what men now-a-days do,
You shall have, to begin, a cold pallid akin,
Arms small and chest weak, tongue practised to speak,

conquerable and confident spirit, whom Zeus hurls into Krebus. Prometheus and Epimetheus, on the other hand, personify rows; the former prudent foresight, the latter the worthless knowledge which comes after the deed.

988. vliour.] Frigido joco luditur in similitudine vocum volv ab vs et vliour ab vlivs, quod interpretes non satis cepisse videntur. Ruhnken ad Tim. Lex. voc. Ynreis. "Frigido joco" indeed! yet since so eminent a scholar has not disdained to notice it, I have thought it best to retain it.

992. μορίαις.] Fama erat, primum duodecim surculos oless ex arce deplantatas esse in Academiam ad templum Minervæ, ubi ara Jovis Moρίου: hinc cæteras esse propagatas. Müller, De Minervæ Poliadis sacris et æde chap. v. (where much information on the subject is collected.) It is from this propagation or partition that Dr. Wordsworth (Athens and Attica, p. 137 note) derives their name. "Moρία έλαία," he says, " is oles partitiva; the word itself (from μείρω) still survives in its compound συμμορία, ' a class.'"

γλώτταν μεγάλην, πυγήν μικράν,	1005
κωλην μεγάλην, ψήφισμα μακρόν,	
ral o' àvancioes	
τὸ μὲν αἰσχρὸν ἄπαν καλὸν ἡγεῖσθαι,	
τὸ καλὸν δ΄ αἰσχρόν	
καλ πρός τούτοις της 'Αντιμάχου	1010
καταπυγοσύνης άναπλήσει.	
ΧΟ. δ καλλίπυργον σοφίαν κλεινοτάτην επασκών,	
ώς ήδύ σου τοισι λόγοις σωφρον έπεστιν ανθος.	
εὐδαίμονες δ' ήσαν ἄρ' οἱ ζῶντες τότ' ἐπὶ τῶν προτέρων.	
πρὸς οὖν τάδ, ὧ κομψοπρεπή μοῦσαν ἔχων,]	1015
δεί σε λέγειν τι καινόν, ως εὐδοκίμηκεν άνήρ.	
δεινών δέ σοι βουλευμάτων έοικε δείν πρός αὐτόν,	
είπερ τον ἄνδρ' υπερβαλεί και μη γέλωτ' οφλήσεις.	
ΑΔ. καλ μὴν ἔγωγ' ἐπνιγόμην τὰ σπλάγχνα, κἀπεθύμουν	
ἄπαντα ταῦτ' ἐναντίαις γνώμαισι συνταράξαι.	1020
έγω γαρ ήττων μέν λόγος δι αὐτὸ τοῦτ ἐκλήθην	
έν τοισι φροντισταισιν, δτι πρώτιστος έπενόησα	
καλ τοις νόμοις καλ ταις δίκαις τάναντι άντιλέξαι.	
καλ τουτο πλείν ή μυρίων έστ' άξιον στατήρων,	
αίρούμενον τους ήττονας λόγους έπειτα νικάν.	1025
σκέψαι δε την παίδευσιν ή πέποιθεν ώς ελέγξω	
δστις σε θερμφ φησι λοῦσθαι πρώτον οὐκ ἐάσειν.	
καίτοι τίνα γνώμην έχων ψέγεις τὰ θερμά λουτρά;	
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1012. "That the Chorus towards the end of this piece loses its special character, and even preaches reverence of the Gods, is a point of resemblance between it and the Choruses in the Acharnians and Wasps, who at last act rather according to the general character of the Greek Chorus, which was on the whole the same for tragedy and comedy, than according to the particular part assigned to them." Müller, Greek Literature, p. 418, note. It

gives reasons for its change of tone infr. 1439.

1016. εἰδοκίμηκεν.] No doubt, as Mr. Mitchell suggests, the Poet calculated on much applause following the foregoing speech, as he seems also to have done when he says in the Rame, ὅψει,—ῶσωερ ἐνθάδε,—κρότον χειρῶν πολύν. 155.

1019. "The tetrameter Iambic," says Mr. Frere in his translation of the Knights, p. 6, "is always appropriated in the Co-

Special laws very long, and the symptoms all strong Which shew that your life is licentious and wrong, And your mind he'll prepare so that foul to be fair And fair to be foul you shall always declare: Till with vices so grim you are filled to the brim That the filthy Antimachus claims you for him! CHORUS. O glorious Sage! with loveliest Wisdom teeming! Sweet on thy words does ancient Virtue rest! Thrice happy they who watched thy Youth's bright beaming! Thou of the vaunted genius, do thy best; This man has gained applause: His Wisdom stands confest. And you with clever words and thoughts must needs your case adorn, Else he will surely win the day, and you retreat with scorn. WRONG L. Aye, say you so? why I have been half-burst; I do so long To meet his thoughts with thoughts more clear, his words with words more strong. I am the Lesser Logic? True: these Schoolmen call me so, Simply because I was the first of all mankind to shew How old established rules and laws might contradicted be: And this, as you may guess, is worth a thousand pounds to me. To take the feebler arguments, and win the disputation. And mark me now, how I'll confute his boasted Education! You said that always from warm baths the stripling must abstain: Why must he? on what grounds do you of these warm baths complain?

medies of Aristophanes to those scenes of argumentative alternation, in which the ascendancy is given to the more ignoble character: in this respect it stands in decided contrast with the anapæstic measure." Thus in the play before us it is twice employed: once, here, where the Unjust Logic defeats the Just: and again, where Phidippides convinces his father that sons

have a right to chastise their parents: while, as we have seen, the Just Logic argues his case in the tetrameter anapastic catalectic, commonly called (cf. supr. ad 949.) the Aristophanic measure.

1028. ψέγεις τὰ Θερμὰ λουτρά.] Frequens θερμολουσία luxuriosa putabatur. vid. Od. θ. 247, ubi plura Eustathius. Hermippus apud Athen. i. p. 18, σ.

Μά τὸν Δι οὐ μέν τοι μεθύειν τὸν ἄνδρα χρή Τὸν ἀγαθὸν, οὐδὲ θερμολουτεῖν ' ά σὸ ποιεῖς. Βρ. Blomf. ad Choëph. 658. (670, Dind.)

ΔΙ. ότιὴ κάκιστόν έστι καὶ δειλὸν ποιεῖ τὸν ἄνδρα.	
ΑΔ. ἐπίσχες· εὐθὺς γάρ σε μέσον ἔχω λαβὼν ἄφυκτον.	1020
καί μοι φράσου, των του Διος παίδων "τίν ἄνδρ ἄριστον"	
ψυχὴν νομίζεις, εἰπὲ, καὶ πλείστους πόνους πονήσαι;	
ΔΙ. έγω μεν οὐδέν 'Ηρακλέους βελτίον' ἄνδρα κρίνω.	
ΑΔ. ποῦ ψυχρὰ δῆτα πώποτ' είδες 'Ηράκλεια λουτρά;	
καίτοι τίς ἀνδρειότερος ἡν; ΔΙ. ταῦτ' ἐστὶ ταῦτ' ἐκεῖνα,	1035
α των νεανίσκων ἀεὶ δι' ήμέρας λαλούντων	
πλήρες τὸ βαλανείον ποιεί, κενάς δὲ τὰς παλαίστρας.	
ΑΔ. εἶτ' ἐν ἀγορῷ τὴν διατριβὴν ψέγεις, ἐγὼ δ' ἐπαινῶ.	
εὶ γὰρ πονηρὸν ἡν, "Ομηρος οὐδέποτ' ἀν ἐποίει	
του Νέστορ' άγορητην αν ούδε τους σοφούς απαντας.	1040
ανειμι δητ' εντεύθεν είς την γλώτταν, ην όδι μέν	
οὔ φησι χρήναι τοὺς νέους ἀσκεῖν, ἐγὼ δὲ φημί.	
καὶ σωφρονεῖν αὖ φησὶ χρῆναι· δύο κακὼ μεγίστω.	
έπει συ διά το σωφρονείν τῷ πώποτ' είδες ἤδη	
αγαθόν τι γενόμενον, φράσον, καί μ' εξέλεγξον εἰπών.	1045
ΔΙ. πολλοις. ὁ γοῦν Πηλεὺς ἔλαβε διὰ τοῦτο τὴν μάχαιραν.	
ΑΛ. μάχαιραν; ἀστειόν γε κέρδος ἔλαβεν ὁ κακοδαίμων.	
Υπέρβολος δ' ούκ τών λύχνων πλεῖν ἡ τάλαντα πολλά	
εΐληφε διὰ πονηρίαν, ἀλλ' οὐ μὰ Δι' οὐ μάχαιραν.	
ΔΙ. καὶ τὴν Θέτιν γ' ἔγημε διὰ τὸ σωφρονεῖν ὁ Πηλεύς.	1050
ΑΔ. κặτ' ἀπολιποῦσά γ' αὐτὸν ῷχετ' οὐ γὰρ ἢν ὑβριστής	

1031. τίν' ἄνδρ' ἄριστον.] Apud Eurip. Herc. Fur. 183, de ipso Hercule loquens Amphitryo dicit,

'Εροῦ τίν ἄνδρ' ἄριστον ἐγκρίναιεν ἄν·
'Ἡ οὸ παΐδα τὸν ἐμὸν ὸν σὸ φῆς εἶναι δοκεῖν. Bergler.

1034. 'Hpáx\sia \lambda ourpá.] Warm springs were called baths of Heracles, because, according to the legend quoted by Brunck from Eustathius, the first sprung up to refresh Heracles when he was tired and weary, after one of his labours. Cf. Hdt. vii. 176.

1046. μάχαιραν.] The story is thus given by the Scholiast to Pindar, Nem. iv. 88. (Heyne.) Ίππολύτου θυγάτηρ γέγονε Κρηθηΐς 'Ακάστου γαμετή, ήτις τῷ Πηλεῖ ἐρωτικῶς διατιθεῖσα, καὶ μὴ πείσασα συνελθεῖν αὐτὸν, φθάσασα τῷ 'Ακάστῳ ὡς ἄσεμνον ἡ βίαιον δίεβαλεν. ὁ δὲ κατακούσας

RIGHT L. Why it's the worst thing possible, it quite unstrings a man.

Weong L. Hold there: I've got you round the waist: escape me if you can.

And first: of all the sons of Zeus which think you was the best?

Which was the manliest? which endured more toils than all the rest?

RIGHT L. Well, I suppose that Heracles was bravest and most bold.

WEONG L. And are the baths of Heracles so wonderfully cold?

Aha! you blame warm baths, I think. RIGHT L. This, this is what they say:

This is the stuff our precious youths are chattering all the day!

This is what makes them haunt the baths, and shun the manlier Games!

Weong L. Well then, we'll take the Forum next: I praise it, and he blames.

But if it was so bad, do you think old Homer would have made

Nestor and all his worthies ply a real forensic trade?

Well: then he says a stripling's tongue should always idle be:

I say it should be used of course: so there we disagree.

And next he says you must be chaste. A most preposterous plan!

Come, tell me did you ever know one single blessed man

Gain the least good by chastity? come, prove I'm wrong: make haste.

RIGHT L. Yes, many, many! Peleus gained a sword by being chaste.

Weone L. A sword indeed! a wondrous meed poor devil he obtained.

Hyperbolus the Lamp-maker hath many a talent gained

By knavish tricks which I have taught: but not a sword, no, no!

RIGHT L. Well Peleus did to his chaste life the bed of Thetis owe.

WRONG L. And then she cut and ran away! for nothing so engages

καὶ προφασισάμενος ήγαγεν ἐπὶ τὰ ἀπέρημα (valde deserta) τοῦ Πηλίου, καὶ καταλείψας θηρίοις ὑποπεσεῖν αὐτὸν, ὑπαναχωρεῖ. φασὶ δὲ τοὺς Θεοὺς τής ΣΩΦΡΟΣΥΝΗΣ οἰκτειράντας τὸν Πηλέα, "Ηφαιστον ἔξαποστεῖλαιτὸν δὲ μάχαιραν ἔχοντα τῷ Πηλεῖ δωρήσασθαι, ἢ τὰ προσπίπτοντα τῶν θηρίων

διαχρώμενος els Θεσσαλίαν κατῆλθε. καὶ κατελθών καταπολέμησεν "Ακαστον καὶ τὴν 'Ιωλκόν. The wife of Acastus, called by others Astydamia, is by the Scholiast to Aristophanes (ad loc.), Pindar (l. c.), and Horace, named Hippolyte after her father,

Narrat pæne datum Pelea Tartaro

Magnessam Hippolyten dum fugit abstinens. Ode 111. vii. 17.

where abstinens is the σώφρων of our text.

οὐδ' ήδὺς ἐν τοῖς στρώμασιν τὴν νύκτα παι	ννυχίζειν.
γυνή δε σιναμωρουμένη χαίρει σύ δ εί κρι	όνιππος.
σκέψαι γὰρ, ὧ μειράκιον, ἐν τῷ σωφρονεῖν	а та ν та
άνεστιν, ήδονων θ όσων μέλλεις αποστερε	îσθα ι, 1055
παίδων, γυναικών, κοττάβων, όψων, πότω	ν, κυχλισμῶν.
καίτοι τί σοι ζην άξιον, τούτων έαν στερηθ	າ ທີ່ ເຂົ້າ
είεν. πάρειμ' έντεῦθεν ές τὰς τῆς φύσεως	ἀνάγκας.
ήμαρτες, ήράσθης, εμοίχευσάς τι, κάτ' ελή	φθης
απόλωλας αδύνατος γαρ εί λέγειν. έμοι δ	δ όμιλών, 1060
χρῶ τῆ φύσει, σκίρτα, γέλα, νόμιζε μηδὲν	αἰσχρόν.
μοιχὸς γὰρ ἡν τύχης άλοὺς, τάδ ἀντερεῖς	πρὸς αὐτὸν,
ώς οὐδὲν ήδίκηκας εἶτ' εἰς τὸν Δί' ἐπανενο	-
κάκεινος ώς ήττων έρωτός έστι και γυναικ	ລິ ທ
καίτοι σύ θνητός ων θεού πως μείζον αν δι	ívaio; 1065
ΔΙ. τί δ' ຖν ραφανιδωθή πιθόμενός σοι τέφρα	τε τιλ $ heta\hat{g}$;
έξει τίνα γνώμην λέγειν, τὸ μὴ εὐρύπρωκτ	os elvaı;
ΑΔ. ἢν δ' εὐρύπρωκτος ἢ, τι πείσεται κακόν;	
ΔΙ. τί μεν οθν αν έτι μείζον πάθοι τούτου ποτο	' ;
ΑΔ. τί δητ' έρεις, ην τουτο νικηθης έμου;	1070
ΔΙ. συγήσομαι. τί δ άλλο; ΑΔ. φέρε δή μ συνηγοροῦσιν ἐκ τίνων;	ιοι φράσον

1063. els τον Δι' ἐπανενεγκεῖν.] This reasoning is placed by Euripides in the mouths of numberless of his characters.

Perhaps the most apposite of all the passages adduced by Commentators is Troad. 948, where Helen says to Menelaus,

Την Θεδν (Venerem nempe) κόλαζε, καὶ Διὰς κρείσσων γενοῦ "Ος τῶν μὲν ἄλλων δαιμόνων ἔχει κράτος κείνης δὲ δοῦλός ἐστι' συγγνώμη δ' ἐμοί.

Falstaff, in the Merry Wives of Windsor (act v. scene 5), draws largely on the same arguments. We have seen, ad 896 supra, what was Plato's teaching on such subjects, but as Saint Augustine says in a

noble passage of his noble work (Civ. Dei, ii. 7), Omnes cultores talium Deorum mox, ut eos libido perpulerit, magis intuentur quid Jupiter fecerit quam quid docuerit Plato, vel censuerit Cato. Hinc apud Te-

A woman's heart as forward warmth, old shred of those dark Ages!

For take this chastity, young man: sift it inside and out:

Count all the pleasures, all the joys, it bids you live without:

No kind of dames, no kind of games, no laughing, eating, drinking,—

Why life itself is little worth without these joys, I'm thinking.

Well I must notice now the wants by Nature's self implanted;

You love, seduce, you can't help that, you're caught, convicted. Granted You're done for; you can't say one word: while if you follow me Indulge your genius, laugh and quaff, hold nothing base to be.

Why if you're in adultery caught, your pleas will still be ample:

You've done no wrong, you'll say, and then bring Zeus as your example.

He fell before the wondrous powers by Love and Beauty wielded:

And how can you, the Mortal, stand, where He, the Immortal, yielded?

RIGHT L. Aye, but suppose in spite of all, he must be wedged and sanded:

Won't he be probed, or else can you prevent it? now be candid.

WRONG L. And what's the damage if it should be so?

RIGHT L. What greater damage can the young man know?

WRONG L. What will you do, if this dispute I win?

RIGHT L. I'll be for ever silent. Whong L. Good, begin.

The Counsellor: from whence comes he?

rentium (Eunuch. iii. 5.) flagitiosus adolescens spectat tabulam quandam pictam
in pariete, ubi inerat pictura hæc, Jovem
quo pacto Danae misisse ferunt in gremium quondam imbrem aureum: atque
ab hâc tantâ auctoritate adhibet patrocinium turpitudini suæ, cum in eâ se jactat imitari Deum, "At quem Deum," inquit,
" Qui templa cœli summo sonitu concutit:
ego homuncio id non facerem! Ego vero
illud feci ac lubens."

1066. ραφανιδωθή.] ούτω γάρ τοὺς δλόντας μοιχοὺς ήκίζοντο ραφανίδας λαμ-

βάνοντες καθίεσαν els τοὺς πρωκτοὺς τοῦτων, καὶ παρατίλλοντες αὐτοὺς τέφραν θερμὴν ἐπέπασσαν. Scholiast. In Boman times the sea-mullet was substituted for the radish: quosdam mœchos et mugilis intrat. Juv. x. 317. Catullus xv. 19, joins both punishments, quem Percurrent raphanique mugilesque. See Achilles Statius there, who says that Horace refers to this mode of punishment, Serm I. ii. 133. Ne nummi percant, aut pyga, aut denique fama (of an adulterer). ΔΙ. καὶ δὴ σκοπῶ.

⊿I.	έξ εὐρυπρώκτων. ΑΔ. πείθομαι.
	τί δαί; τραγφδοῦσ' ἐκ τίνων;
⊿I.	έξ εὐρυπρώκτων. ΑΔ. εὐ λέγεις.
	δημηγορούσι δ' ἐκ τίνων;
ΛI.	έξ εὐρυπρώκτων. ΑΔ. ἀρα δῆτ'
	έγνωκας ως οὐδεν λέγεις;
	καλ τῶν θεατῶν ὁπότεροι

1080

1075

ΑΔ. τί δηθ όρας;

πλείους σκόπει.

ΔΙ. πολύ πλείονας, νὴ τοὺς θεοὺς, τοὺς εὐρυπρώκτους τουτονὶ γοῦν οἶδ ἐγὼ κἀκεινονὶ καὶ τὸν κομήτην τουτονί.

1085

ΑΔ. τί δητ' έρεις;

 ήττήμεθ', & κινούμενοι, πρὸς τῶν θεῶν δέξασθέ μου θοὶμάτιον, ὡς ἐξαυτομολῶ πρὸς ὑμᾶς.

1090

ΣΩ. τί δήτα; πότερα τοῦτον ἀπάγεσθαι λαβών βούλει τὸν υίὸν, ἡ διδάσκω σοι λέγειν;

ΣΤ. δίδασκε καὶ κόλαζε, καὶ μέμνησ' ὅπως εὖ μοι στομώσεις αὐτὸν, ἐπὶ μὲν θἄτερα

1074. τραγφδοῦσ'.] It is unnecessary to refer general sneers of this kind to any special cases, as the Scholiast would here to Phrynichus, and Bergler to Agathon.

1088. δέξασθέ μου θολμάτιον] ΐνα μὴ έμποδίζοιτο τῷ δρόμφ. Scholiast. So Hermann, Dindorf, Mitchell. Brunck calls this

interpretation ineptissima, and would refer it to the γυμνούς εἰσιέναι νομίζεται of v. 486. The word ἐξαυτομολῶ however seems to restrict us to the idea of deserting one camp for another, and it may only signify the speaker's throwing off his old military dress before he deserts to his new allies Compare Horace, Ode III. 16. 22.

Nil cupientium

Nunus castra peto, et TRANSFUGA divitum Partes linquere gestio.

The κινουμένοι, says Hermann, are the spectators, not the Socratici. In support

of this I would adduce the following passage quoted by Mr. Gilbert Cooper: obbi

RIGHT L. From probed adulterers. Whong L. I agree.
The Tragic Poets: whence are they?

RIGHT L. From probed adulterers. Whong L. So I say.

The Orators: what class of men?

RIGHT L. All probed adulterers. WRONG L. Right again.
You feel your error, I'll engage,
But look once more around the stage,
Survey the audience, which they be,
Probed or not Probed. RIGHT L. I see, I see.

Weone L. Well, give your verdict. RIGHT L. It must go
For probed adulterers: him I know,
And him, and him: the Probed are most.

WEONG L. How stand we then? RIGHT L. I own, I've lost.
O Cinæds, Cinæds, take my robe!
Your words have won, to you I run

To live and die with glorious Probe!

Soor. Well, what do you want? to take away your son

At once, or shall I teach him how to speak?

STREPS. Teach him, and flog him, and be sure you well

Sharpen his mother wit, grind the one edge

'Aριστοφάνης τὰ Σωκράτους ἐν Διονυσίοις κωμωδῶν ὁ δεινότατος τῶν κατηγόρων ἐλοιδορήσατο τῷ ἔρωτι τοῦ Σωκράτους. If the contrary opinion be adopted, compare Juvenal II. 10. Inter Socraticos notissima fossa cinædos: for there is no need to read Sotadicos there. The imputation was only too commonly cast upon Socrates. It was founded, no doubt, on such passages as Phædrus 249 A. πτεροῦται ἡ ψυχὴ ἡ τοῦ φιλοσοφήσαντος ἀδόλως, ἡ παιδεραστήσαντος μετὰ φιλοσοφίαs. See the whole of the mythe from which these words are taken. But here, as Bentley truly says

(Phalaris ii. 25. ed. Dyce), "the word was used metaphorically, and though it had better been let alone, and no scandal been given by it, yet in itself the metaphor was proper and just. For a philosopher may be said to be the true **malder eparths*, in opposition to the others: since what they admire in beauty out of impure lust, he loves and reverences as an image of the Divine Beauty."

1091. Strepsiades looks in to see how matters are going on. Socrates speaks to him.

οΐαν δικιδίοις, τὴν δ' ετέραν αὐτοῦ γνάθον	1095
στόμωσον οΐαν ές τὰ μείζω πράγματα.	
ΣΩ. ἀμέλει, κομιεί τοῦτον σοφιστήν δεξιόν.	
ΣΤ. ώχρου μεν ουν έγωγε και κακοδαίμονα.	
ΧΟ. χωρειτέ νυν. οίμαι δέ σοι ταθτα μεταμελήσειν.	
τούς κριτάς α κερδανούσιν, ήν τι τόνδε τον χορον	1100
ώφελωσ' εκ των δικαίων, βουλόμεσθ ήμεις φράσαι.	
πρώτα μεν γάρ, ην νεαν βούλησθ εν ώρφ τους άγρους,	
ύσομεν πρώτοισιν ύμιν, τοίσι δ΄ άλλοις ύστερον.	
είτα τὸν καρπόν τε καὶ τὰς ἀμπέλους φυλάξομεν,	
ώστε μήτ' αὐχμὸν πιέζειν μήτ' ἄγαν ἐπομβρίαν.	1105
ην δ' άτιμάση τις ήμας θνητός διν ούσας θεάς,	
προσχέτω τον νουν, προς ημών οία πείσεται κακά,	
λαμβάνων οὐτ' οἶνον οὐτ' ἄλλ' οὐδὲν ἐκ τοῦ χωρίου.	
ηνίκ' αν γαρ αι τ' ελααι βλαστάνωσ' αι τ' άμπελοι,	
άποκεκόψονται τοιαύται» σφενδόναις παιήσομεν.	1110
ην δε πλινθεύοντ' ίδωμεν, ύσομεν και του τέγους	
τον κέραμον αὐτοῦ χαλάζαις στρογγύλαις συντρίψομεν.	
κάν γαμή ποτ' αὐτὸς ή τῶν ξυγγενῶν ή τῶν φίλων,	
ύσομεν την νύκτα πάσαν ώστ' ίσως βουλήσεται	
καν εν Αιγύπτφ τυχείν ων μαλλον ή κρίναι κακώς.	1115
ΣΤ. πέμπτη, τετράς, τρίτη, μετά ταύτην δευτέρα,	
είθ ην εγώ μάλιστα πασών ημερών	
δέδοικα καὶ πέφρικα καὶ βδελύττομαι,	
εὐθὺς μετά ταύτην ἔστ' ἔνη τε καὶ νέα.	

1098. ἀχρὸν—κακοδαίμονα.] Hermann and Bekker attribute this verse to Phidippides: so does Brunck, who adds the next one to it. If Dindorf's punctuation be adopted, the sense must be somewhat what I have given.

1115. ἐν Αἰγύπτφ.] Because no rain fell there. Other interpretations are given, but this is no doubt the correct one. It

did rain there once, according to Herodotus: "Youngar al Onsau hands, iii. 10: but that was at such a time that the Egyptians could never have wished it to rain again: it was just before the terrible invasion of Cambyses. Modern travellers, however, have observed that rain though very scarce is not wholly unknown in Egypt.

Fit for my little law-suits, and the other
Why make that serve for more important matters.
O, never fear! He'll make a splendid sophist.

STREPS. Well, well, I hope he'll be a poor pale rascal.

SOCE.

CHORUS. Go: but in us the thought is strong, you will repent of this ere long.

Now we wish to tell the Judges all the blessings they shall gain If, as Justice plainly warrants, we the worthy prize obtain. First, whenever in the Season ye would fain your fields renew. All the world shall wait expectant till we've poured our rain on you: Then of all your crops and vineyards we will take the utmost care So that neither drought oppress them, nor the heavy rain impair. But if any one amongst you dare to treat our claims with scorn. Mortal he, the Clouds immortal, better had he ne'er been born! He from his estates shall gather neither corn, nor oil, nor wine. For whenever blossoms sparkle on the olive or the vine They shall all at once be blighted: we will ply our slings so true. And if ever we behold him building up his mansions new, With our tight and nipping hailstones we will all his tiles destroy. But if he, his friends or kinsfolks, would a marriage-feast enjoy, All night long we'll pour in torrents: so perchance he'll rather pray To endure the drought of Egypt, than decide amiss to-day!

STREPS. The fifth, the fourth, the third, and then the second,
And then that day which more than all the rest
I loathe and shrink from and abominate,
Then comes at once that hateful Old-and-New day.

1119. Evy re kal véa.] When the Greek year was lunar, the months were alternately thirty and twenty-nine days each, so that the new Moon (the moon's orbit being 29½ days) always fell on the last day of the month. Hence that day was called the Old-and-New, because at the beginning of the day the moon was still on the wane, but before the close had begun to wax again. And this name was

retained for the last day of the month, even when the month had ceased to be lunar. Phidippides, infra 1166, sq., refers to the month what is said of the moon, and concludes that the Old-and-New ought to be two days, the last day of the old month and the first of the new; but that the magistrates had thrown back the first of the new month upon the last of the old in order to get the stakes a day earlier.

πᾶς γάρ τις ὄμνυσ', οἶς ὀφείλων τυγχάνω,	1120
θείς μοι πρυτανεί' ἀπολείν μέ φησι κάξολείν,	
έμοῦ μέτρι' ἄττα καὶ δίκαι' αἰτουμένου	
" & δαιμόνιε, το μέν τι νυνί μη λάβης,	
τὸ δ' ἀναβαλοῦ μοι, τὸ δ' ἄφες," οὕ φασίν ποτε	
ούτως ἀπολήψεσθ, ἀλλὰ λοιδοροῦσί με	1125
ώς ἄδικός εἰμι, καὶ δικάσεσθαί φασί μοι.	•
νῦν οὖν δικαζέσθων ολίγον γάρ μοι μέλει,	
είπερ μεμάθηκεν εὖ λέγειν Φειδιππίδης.	
τάχα δ' είσομαι κόψας τὸ φροντιστήριον.	
παῖ, ἡμὶ, παῖ παῖ. ΣΩ. Στρεψιάδην ἀσπάζομαι.	1180
ΣΤ. κάγωγέ σ'. άλλα τουτουί πρώτου λαβέ	
χρή γαρ επιθαυμάζειν τι τον διδάσκαλον.	
καί μοι του υίου, εί μεμάθηκε του λόγου	
έκεινου, είφ', δυ άρτίως εισήγαγες.	
ΣΩ. μεμάθηκεν. ΣΤ. εὐ γ', ὁ παμβασίλει Απαιόλη.	1135
ΣΩ. ὥστ' ἀποφύγοις ᾶν ἥντιν' ᾶν βούλη δίκην.	
ΣΤ. κεί μάρτυρες παρήσαν, δτ' έδανειζόμην;	
ΣΩ. πολλφ γε μάλλον, κάν παρώσι χίλιοι.	
ΣΤ. " βοάσομαί τἄρα τὰν ὑπέρτονον	

1121. πρυτανεία. The following is M. Boeckh's account of the πρυτανεία required in legal proceedings at Athens: "Both parties were obliged to deposit them in court, before the beginning of the suit, like the Roman sacramentum: the party which lost the cause paid both πρυτανεία, i. e. his own were forfeited and he replaced the sum which had been paid by the successful party. Probably no πρυτανεία were paid for suits of less than 100 drachmas; from 100 to 1000 drachmas, 3 drachmas was the amount: from 1000 to 10,000, 30 drachmas, and for larger sums probably in the same progression." Vol. ii. p. 67. To the passages quoted by him and the Commentators on Aristophanes as bearing on this subject, add the Schol. Bavaricus, on Demosthenes De Falsà Legatione, 542, τὰ πρυτανεῖα—τὰ παρὰ 'Ρωμαίοις καλούμενα σπόρτουλα· τὰς γὰρ δεκάτας τοῦ χρέους καταβάλλοντες τοῦς πρυτάνεσιν εἰσῆγον τοὺς χρεώστας: he goes on to confound the Prytaneum and the Prytanea in the most hopeless manner.

1130. doπάζομαι.] Aristophanes had apparently an aversion to this word as introduced by the 'enlightened' men of the day to the exclusion of the old χαίρευ.

And every single blessed dun has sworn
He'll stake the pledge, and ruin and destroy me.
And when I make a modest small request,
"O my good friend, part don't exact at present,
And part defer, and part remit," they swear
So they shall never touch it, and abuse me
As a rank swindler, threatening me with actions.
Now let them bring their actions! Who's afraid?
Not I: if these have taught my son to speak.
But here's the door: I'll knock and soon find out.
Ho there. Boy, Boy! Socr. I clasp Strepsiades.

STERPS. And I clasp you: but take this meal-bag first.

This is the way to glorify one's Tutors.

But tell me, tell me, has my son yet learnt

That Second Logic which he saw just now?

He hath. STREPS. Hurrah! great Sovereign Knavery!

Soor. He hath. Streps. Hurrah! great Soverei Soor. You may escape whatever suit you please.

STREPS. What, if I borrowed before witnesses?

Soca. Before a thousand, and the more the merrier.

STREPS. "Then shall my song be loud and deep."

Cf. Plutus, 322-4.

χαίρειν μέν δμᾶς έστεν, ἄνδρες δημόται, ἀρχαίον ήδη προσαγορεύειν και σαπρόν ἀσπάζομαι δ΄. See Spanheim ad loc. Το say "God bless you," fellow burghers, now Is deemed old fashioned, and quite antiquated, So "let me clasp you."

The Schol. ad 595, and ad Plutus loc. cit., must be wrong in attributing this form of salutation ($\chi alpew$) to Cleon after his victory at Sphacteria, unless he merely means that Cleon was the first to prefix it to public documents, which would not be improbable if Bp. Thirlwall's estimate of

Cleon's character be accepted.

1131. τουτονί.] τον θύλακον, δε έστι μεστὸς ἀλφίτων. Schol. See supra, 655.

1189. βοάσομαι—βοάν.] The Scholiast says these words are taken from a satyric drama of the Tragedian Phrynichus, called the Satyrs.

βοάν." ἰὼ, κλάετ' ὦβολοστάται,	1140
αὐτοί τε καὶ τἀρχαῖα καὶ τόκοι τόκων	
οὐδὲν γὰρ ἄν με φλαθρον ἐργάσαισθ ἔτι:	
οΐος έμοὶ τρέφεται	
τοισδ' ἐνὶ δώμασι παις,	
άμφήκει γλώττη λάμπων,	1145
πρόβολος έμὸς, σωτήρ δόμοις, έχθροῖς βλάβη,	
λυσανίας πατρφων μεγάλων κακών	
δυ κάλεσον τρέχων ἔνδοθεν ώς εμέ.	
" οι τέκνον, οι παι, έξελθ οίκων,	
ἄῖε σοῦ πατρός."	1150
ΣΩ. δδ ἐκεῦνος ἀνήρ.	
ΣΤ. & φίλος, & φίλος.	
ΣΩ. ἄπιθι λαβών τὸν υίόν.	
ΣΤ. ὶὰ ὶὰ τέκνον.	
ໄດບີ ໄດບີ.	1155
ώς ήδομαί σου πρώτα την χροιάν ίδών.	
νῦν μέν γ' ίδειν εί πρώτον έξαρνητικός	
κάντιλογικός, καὶ τοῦτο τοὐπιχώριον	
άτεχνως έπανθει, το τί λέγεις σύ; και δοκείν	
άδικοῦντ' άδικεῖσθαι καὶ κακουργοῦντ' οἶδ' ὅτι.	1160
έπὶ τοῦ προσώπου τ' ἐστὶν 'Αττικὸν βλέπος.	
νῦν οὖν ὅπως σώσεις μ', ἐπεὶ κἀπώλεσας.	
ΦΕ. φοβεί δε δη τί; ΣΤ. την ένην τε και νέαν.	
ΦΕ. ἔνη γάρ ἐστι καὶ νέα τις ἡμερα;	
ΣΤ. είς ήν γε θήσειν τὰ πρυτανεῖά φασί μοι.	1165
ΦΕ. ἀπολοῦσ' ἄρ' αὕθ' οἱ θέντες οὐ γὰρ ἔσθ' ὅπως	
μί ήμέρα γένοιτ' αν ήμέραι δύο.	

^{1149, 50.} These two lines are taken with slight variation from Euripides, Hecuba 169.

δ τάκνον, δ πα δυστανοτάτας ματέρος, έξελθ', Weep, obol-weighers, weep, weep, weep,
Ye, and your principals, and compound interests,
For ye shall never pester me again.
Such a son have I bred,
(He is within this door,)
Born to inspire my foemen with dread,
Born his old father's house to restore:
Keen and polished of tongue is he,
He my Champion and Guard shall be,
He will set his old father free,
Run you, and call him forth to me.
"O my child! O my sweet! come out I entreat;
"Tis the voice of your sire."

Soca. Here's the man you require.

STREPS. Joy, joy of my heart!

Soca. Take your son and depart.

STREPS. O come, O come, my son, my son,

O dear! O dear!

O joy, to see your beautiful complexion! Aye now you have an aspect Negative And Disputative, and our native query

Shines forth there "What d'ye say?" You've the true face

Which rogues put on, of injured innocence. You have the regular Attic look about you. So now, you save me, for 'twas you undid me.

Pheid. What is it ails you? Streets. Why the Old-and-New day.

PHEID. And is there such a day as Old-and-New?

STREPS. Yes: that's the day they mean to stake their gages.

Pheid. They'll lose them if they stake them. What! do you think

That one day can be two days, both together?

ΣΤ. οὐκ αν γένοιτο ; ΦΕ. πως γάρ ; εὶ μή πέρ γ' ἄμα	
αύτη γένοιτ' αν γραθς τε καλ νέα γυνή.	
ΣΤ. καὶ μὴν νενόμισταί γ'. ΦΕ. οὐ γὰρ, οἰμαι, τὸν νόμον	1170
ἴσασιν ὀρθῶς ὅ τι νοεῖ. ΣΤ. νοεῖ δὲ τί;	
ΦΕ. δ Σόλων δ παλαιδς ην φιλόδημος την φύσιν.	
ΣΤ. τουτί μέν οὐδέν πω πρός ἔνην τε και νέαν.	
ΦΕ. εκείνος ουν την κλησιν είς δύ ημέρας	
έθηκεν, είς γε την ένην τε καλ νέαν,	1175
ϊν' αι θέσεις γίγνοιντο τῆ νουμηνία.	
ΣΤ. ΐνα δη τί την ένην προσέθηκεν; ΦΕ. ΐν', & μέλε,	
παρόντες οἱ φεύγοντες ἡμέρφ μιᾶ,	
πρότερον ἀπαλλάττοινθ' ἐκόντες, εἰ δὲ μὴ,	
ξωθεν ύπανιφυτο τὴ νουμηνία.	1180
ΣΤ. πως ου δέχονται δήτα τη νουμηνία	
άρχαὶ τὰ πρυτανεῖ', ἀλλ' ἔνη τε καὶ νέα;	
ΦΕ. δπερ οι προτένθαι γὰρ δοκοῦσί μοι ποιείν	
ιν ως τάχιστα τὰ πρυτανεί υφελοίατο,	
διὰ τοῦτο προὐτένθευσαν ἡμέρα μιᾶ.	1185
ΣΤ. εὖ γ', ὧ κακοδαίμονες, τί κάθησθ' ἀβέλτεροι,	
ημέτερα κέρδη των σοφων, όντες λίθοι,	
άριθμός, πρόβατ' άλλως, άμφορής νενησμένοι;	
ώστ' εἰς έμαυτὸν καὶ τὸν υίὸν τουτονὶ	
έπ' εὐτυχίαισιν ἀστέον μοὐγκώμιον.	1190
μάκαρ ὧ Στρεψίαδες,	
αὐτός τ' ἔφυς ώς σοφὸς,	
χοίον τὸν υίὸν τρέφεις,	
φήσουσι δή μ' οἱ φίλοι	
χοί δημόται	1195
ζηλούντες ήνικ αν συ νικάς λέγων τας δίκας.	
άλλ' εἰσάγων σε βούλομαι πρῶτον ἐστιᾶσαι.	

1188. προτένθαι.] Brunck quotes Suidas, προτένθαι· οἱ πρὸ τοῦ καιροῦ τῶν προσφαγίων ἀπογευόμενοι· οἱ προλαμβάνοντες τὰ ὄψα, πρὶν εἰς τὴν ἀγορὰν κομι-

 $\sigma\theta\eta rai$. The $\pi\rho\sigma\tau\dot{r}r\theta ai$ are generally supposed to be some obscure body of officers, whose duty it was to test the healthful condition of the victims before they were

STEEPS. Why, can't it be so? PHEID. Surely not; or else A woman might at once be old and young.

STERPS. Still, the law says so. PHEID. True: but I believe
They don't quite understand it. STERPS. You explain it.

PHEID. Old Solon had a democratic turn.

STREPS. Well, but that's nothing to the Old-and-New.

Pheid. Hence then he fixed that summonses be issued On these two days, the old one and the new one, So that the stakes be pledged on the New-month.

STREPS. What made him add 'the old' then? PHEID. I will tell you. He wished the litigants to meet on that day

And compromise their quarrels: if they could not,

Then let them fight it out on the New-month.

STREPS. Why then do Magistrates receive the stakes
On the Old-and-New instead of the New-month?

Pheid. Well, I believe they act like the Foretasters.

They wish to bag the stakes as soon as possible,

And thus they gain a whole day's foretaste of them.

STERPS. Aha! poor dupes, why sit ye mooning there
Game for us Artful Dodgers, you dull stones,
You ciphers, lambkins, butts piled up together!
O! my success inspires me, and I'll sing
Glad eulogies on me and thee, my son.

"Man, most blessed, most divine,
What a wondrous wit is thine,
What a son to grace thy line,"
Friends and neighbours day by day
Thus will say,

When with envious eyes my suits they see thee win: But first I'll feast you, so come in, my son, come in.

to be sacrificed.

^{1188.} ἀριθμός.] Bergler quotes Eurip. Heraclidæ, 997. είδὼς μὲν οὐκ ἀριθμὸν

άλλ' έτητύμως ἄνδρ' ὅντα τὸν σὸν παίδα. Horace, Ερ. I. ii. 27. Nos numerus sumus et fruges consumere nati.

ΠΑ. είτ' ἄνδρα τῶν αὐτοῦ τι χρὴ προϊέναι;	
οὐδέποτέ γ', ἀλλὰ κρεῖττου εὐθὺς ἢν τότε	
ἀπερυθριᾶσαι μᾶλλον ἢ σχεῖν πράγματα,	1200
ότε των εμαυτού γ' ένεκα νυν ί χρημάτων	
έλκω σε κλητεύσοντα, καλ γενήσομαι	
έχθρὸς ἔτι πρὸς τούτοισιν ἀνδρὶ δημότη.	
άταρ οὐδέποτέ γε τὴν πατρίδα καταισχυνώ	
ζων, άλλα καλούμαι Στρεψιάδην ΣΤ. τίς ούτοσί;	1205
ΠΑ. ε'ς την ενην τε καὶ νέαν. ΣΤ. μαρτύρομαι,	
ότι ès δύ εἰπεν ήμέρας. τοῦ χρήματος;	
ΠΑ. των δώδεκα μνων, ας έλαβες ωνούμενος	
τὸν ψαρὸν ἵππον. ΣΤ. ἵππον; οὐκ ἀκούετε,	
δυ πάντες ύμεις ζοτε μισουνθ' ίππικήν.	1210
ΠΑ. καὶ νὴ Δι' ἀποδώσειν γ' ἐπώμνυς τοὺς θεούς.	
ΣΤ. μὰ τὸν Δι'· οὐ γάρ πω τότ' έξηπίστατο	
Φειδιππίδης μοι τὸν ἀκατάβλητου λόγου.	
ΠΑ. νῦν δὲ διὰ τοῦτ' ἔξαρνος εἶναι διανοεῖ;	
ΣΤ. τί γὰρ ἄλλ' ἀν ἀπολαύσαιμι τοῦ μαθήματος;	1215
ΠΑ. καὶ ταῦτ ἐθελήσεις ἀπομόσαι μοι τοὺς θεούς;	
ΣΤ. ποίους θεούς ;	
ΠΑ. τὸν Δία, τὸν Ἑρμῆν, τὸν Ποσειδώ. ΣΤ. νη Δία,	
κᾶν προσκαταθείην γ', ὧστ' ὀμόσ αι, τριώβολου .	
ΠΑ. ἀπόλοιο τοίνυν ἔνεκ' ἀναιδείας ἔτι.	1220
ΣΤ. άλσὶν διασμηχθεὶς ὄναιτ' αν ούτοσί.	
ΠΑ. οἴμ' ὡς καταγελậς. ΣΤ. ἐξ χόας χωρήσεται.	
ΠΑ. οὔ τοι μὰ τὸν Δία τὸν μέγαν καὶ τοὺς θεοὺς	
έμοῦ καταπροίξει. ΣΤ. θαυμασίως ήσθην θεοίς,	

1204. την πατρίδα καταισχυνώ.] κατηγορεί 'Αθηναίων ώς περί τὰς δίκας ἀεὶ διατριβόντων. Scholiast. Cf. supra 208. And elsewhere, passim.

1218. τὸν Δία, τὸν Ἑρμῆν, τὸν Ποσειδῶ.]
Spanheim refers this to the law instituted by Draco and Solon, commanding wit-

nesses, etc., to swear by three Gods, a law retained by Plato, Laws xi. 936, E: and according to this custom, he adds, Socrates is represented, supr. 613, as swearing by 'Aranron'r, Xáos, and 'Aépa. He illustrates this rule by several passages from the Orators, and Dindorf adds Aristoph.

Pasias. What! must a man lose his own property!

No: never, never. Better have refused

With a bold face, than be so plagued as this.

See! to get paid my own just debts, I'm forced

To drag you to bear witness, and what's worse

I needs must quarrel with my townsman here.

Well, I won't shame my country, while I live,

I'll go to law, I'll summon him Strees. Hollo!

Pas. To the next Old-and-New. STREPs. Bear witness, all!

He named two days. Well! what do you want with me?

Pas. The fifty pounds I lent you when you bought
That iron-gray. STREPS. Just listen to the fellow!
The whole world knows that I detest all horses.

Pas. I swear you swore by all the Gods to pay me.

STREPS. Well, now I swear I won't: Phidippides .

Has learnt since then the unanswerable Logic.

Pas. And will you therefore shirk my just demand?

STERPS. Of course I will: else why should he have learnt it?

Pas. And will you dare forswear it by the Gods?

STREPS. The Gods indeed! What Gods?

Pas. Poseidon, Hermes, Zeus. STREPS. By Zeus I would, Though I gave two-pence half-penny for the privilege.

Pas. Consume you for a brazen-faced blasphemer!

STREPS. Hollo! this butt should be rubbed down with salt.

Pas. Zounds! you deride me! STREPS. Why 'twill hold four gallons.

Pas. You 'scape me not, by Mighty Zeus, and all

The Gods! STREPS. I wonderfully like the Gods;

Equites, 941, εὐ γε νη τὸν Δία καὶ τὸν ²Απόλλω καὶ τὴν Δήμητρα. Cf. also supr. 420.

1221. άλσὶν διασμηχθείς.] Το επὶ κεράμφ ή ἀσκφ τὸν λόγον ποιείται, οἶτινες σμηχόμενοι άλσὶ βελτίονες γίνονται ἄμα

δὲ ὅτι τοὺς παραφρονοῦντας άλσὶ καὶ ἐλαίφ
διαβρέχομεν καὶ ἀφελοῦνται. 'Ως παχύδερμον δὲ αὐτὸν χλευάζει' τὰ γὰρ παχέα
ὑπὸ πιμελῆς τῶν δερμάτων άλσὶ μαλαττόμενα εὐρύτερα γίνονται ὡς πλέον χωρεῖν
μέτρον. Scholiast.

καλ Ζεθς γέλοιος δμνύμενος τοῦς εἰδόσιν.	1225
ΠΑ. ή μην συ τούτων τῷ χρόνφ δώσεις δίκην.	
άλλ' εἴτ' ἀποδώσεις μοι τὰ χρήματ' εἴτε μὴ,	
άπόπεμψον ἀποκρινάμενος. ΣΤ. ἔχε νυν ήσυχος.	
έγω γάρ αὐτίκ ἀποκρινοῦμαί σοι σαφώς.	
ΠΑ. τί σοι δοκεί δράσειν; ΜΑ. ἀποδώσειν μοι δοκεί.	1230
ΣΤ. ποῦ 'σθ' οὖτος ἀπαιτών με τἀργύριον; λέγε,	
τουτί τί έστι; ΠΑ. τουθ δ τι έστί; κάρδοπος.	
ΣΤ. ἔπειτ' ἀπαιτεῖς τἀργύριον τοιοῦτος ὧν;	
ουκ αν αποδοίην ουδ' αν όβολον ουδενί,	
όστις καλέσειε κάρδοπου την καρδόπην.	1235
ΠΑ. οὐκ ἄρ' ἀποδώσεις; ΣΤ. οὖχ, ὅσον γέ μ' εἰδέναι.	
ούκουν ανύσας τι θαττον απολιταργιείς	
ἀπὸ τῆς θύρας; ΠΑ. ἄπειμι, καὶ τοῦτ' ἴσθ', ὅτι,	
θήσω πρυτανεί", η μηκέτι ζώην έγώ.	
ΣΤ. προσαποβαλεῖς ἄρ' αὐτὰ πρὸς ταῖς δώδεκα.	1240
καίτοι σε τοῦτό γ' οὐχὶ βούλομαι παθεῖν,	
ότιη 'κάλεσας εὐηθικῶς την κάρδοπον.	
ΑΜ. ἰώ μοί μοι.	
ΣΤ. ἔα. τίς οὐτοσί ποτ' ἔσθ' ὁ θρηνῶν; οὔ τί που	
τῶν Καρκίνου τις δαιμόνων ἐφθέγξατο;	1245
ΑΜ. τί δ' ὄστις εἰμὶ, τοῦτο βούλεσθ' εἰδέναι;	
ανηρ κακοδαίμων. ΣΤ. κατα σεαυτόν νυν τρέπου.	
ΑΜ. " δι σκληρε δαιμον, δι τύχαι θραυσάντυγες	
ἵππων ἐμῶν" "ὧ Παλλὰς, ὥς μ' ἀπώλεσας."	
ΣΤ. τί δαί σε Τληπόλεμός ποτ' εἴργασται κακόν;	1250
ΑΜ. μὴ σκῶπτέ μ', ὁ τᾶν, ἀλλά μοι τὰ χρήματα	
τον υίον αποδούναι κέλευσον άλαβεν,	

1245. Sauponer.] Kuster and Schütz are undoubtedly correct in referring this to the practice of Carcinus, the "poetic Crabbe" of Athens, of introducing his Gods indulging in lamentations on the stage.

This is far preferable to the interpretation of the Scholiast, δαιμόνων παρ' ὑπόνοιαν ἀντὶ τοῦ παίδων.

1247. ἀνὴρ κακοδαίμων, κ.τ.λ.] This line occurs Acharnians 1019, and is thus

An oath by Zeus is sport to knowing ones.

Pas. Sooner or later you'll repent of this.

Come do you mean to pay your debts or don't you?

Tell me, and I'll be off. Streps. Now do have patience;

I'll give you a clear answer in one moment.

Pas. What do you think he'll do? WITNESS. I think he'll pay you.

STREPS. Where is that horrid dun? O here: now tell me
What you call this. Pas. What I call that? a trough.

STREPS. Heavens! what a fool: and do you want your money?

I'd never pay one penny to a fellow

Who calls my troughess, trough. So there's your answer.

Pas. Then you won't pay me? STEEPS. No, not if I know it.

Come put your best foot forward, and be off:

March off, I say, this instant! Pas. May I die

If I don't go at once and stake my gage!

STREPS. No don't: the fifty pounds are loss enough:

And really on my word I would not wish you

To lose this too just for one silly blunder.

AMYNIAS. Ah me! Oh! Oh! Oh!

STEEPS. Hollo! who's that making that horrible noise?

Not one of Carcinus's snivelling Gods?

AMYN. Who cares to know what I am? what imports it?

A woeful man. STREPS. O! get about your business.

AMYN. "O heavy fate!" "O Fortune, thou hast broken
My chariot wheels!" "Thou hast undone me, Pallas!"

STREPS. How! has Tlepolemus been at you, man?

AMYN. Jeer me not, friend, but tell your worthy son
To pay me back the money which I lent him:

translated by Mr. Frere:

COUNTRYMAN. O miserable! wretched! wretched man!
DICEOFOLIS. Fellow, take care with those unhappy words, apply them to yourself.

The two verses immediately following are son of Carcinus. Licymnius was accidenquotations from the Licymnius of Xenocles, tally killed by his nephew Tlepolemus.

ἄλλως τε μέντοι καὶ κακῶς πεπραγότι.	
ΣΤ. τὰ ποῖα ταῦτα χρήμαθ ; ΑΜ. άδανείσατο.	
ΣΤ. κακῶς ἄρ' ὅντως είχες, ὥς γ' ἐμοὶ δοκεῖς.	1255
ΑΜ. Ιππους ελαύνων εξέπεσον νη τοὺς θεούς.	2
ΣΤ. τί δητα ληρείς ὅσπερ ἀπ' ὄνου καταπεσών;	
ΑΜ. ληρῶ, τά χρήματ' ἀπολαβεῖν εἰ βούλομαι;	
ΣΤ. οὐκ ἔσθ ὅπως σύ γ' αὐτὸς ὑγιαίνεις. ΑΜ. τί δαί;	
ΣΤ. τον εγκέφαλον δισπερ σεσείσθαί μοι δοκείς.	1260
ΑΜ. σύ δε νη τον Ερμην προσκεκλήσθαί μοι δοκείς,	1200
εὶ μὰποδώσεις τὰργύριον. ΣΤ. κάτειπέ νυν,	
πότερα νομίζεις καινὸν del τὸν Δία	
ποτερα νομάζεις καινον αεί τον 21α. δειν δδωρ εκάστοτ, ή τον ήλιον	
τευ τοπρ εκαστον , η του ηκιου Ελκειν κάτωθεν ταὐτὸ τοῦθ΄ τοῦθορ πάλιν ;	1265
· ·	1200
ΑΜ. οὐκ οἶδ' ἔγωγ' ὁπότερον, οὐδέ μοι μέλει.	
ΣΤ. πῶς οὖν ἀπολαβεῖν τἀργύριον δίκαιος εἰ,	
εὶ μηδὲν ολοθα τῶν μετεώρων πραγμάτων;	
ΑΜ. άλλ' εἰ σπανίζεις, τάργυρίου μοι τὸν τόκον	
ἀπόδος γε. ΣΤ. τοῦτο δ' ἔσθ' ὁ τόκος τί θηρίον;	1270
ΑΜ. τίδ ἄλλο γ' ή κατά μήνα καὶ καθ ήμέραν	
πλέον πλέον τάργύριου δεί γύγνεται,	
ύπορρέοντος τοῦ χρόνου; ΣΤ. καλῶς λέγεις.	
τί δήτα; τὴν θάλαπταν ἔσθ ὅτι πλείονα	
νυνὶ νομίζεις ή πρό τοῦ; ΑΜ. μὰ Δί', ἀλλ' ἴσην.	1275
οὐ γὰρ δίκαιου πλείου' είται. ΣΤ. κặτα πῶς	
αύτη μεν, δι κακόδαιμον, οὐδεν γύγνεται	
ἐπιρρεόντων τῶν ποταμῶν πλείων, σὰ δὲ	
ζητεις ποιήσαι τάργύριον πλείον τὸ σόν;	
ούκ ἀποδιώξει σαυτου ἀπο της οίκίας;	1280

1257. ἀπ' ὅνου καταπεσών.] Here there is a play on the words ἀπ' ὅνου and ἀπὸ νοῦ. Similar puns are quoted by the Scholiast from Plato's Laws, iii. 701. D. καὶ μη καθώπερ ἀχάλων κεκτημένον τὸ στόμα, βιῷ ὑπὸ νοῦ λόγου φερόμενον κατὰ τὴν παρουμίαν ἀπ' ὅνου πεσεῦν. (here, however,

later editors insert ruos between dwo and drov, most needlessly: such a joke is not at all below the adoption of Plato: as one instance among many, see Rep. x. 614, dwolover our 'Alkinov dill, dischover our 'Alkinov dill, dischover our 'Plantus Mil. Gloriosus iv. 7, 25.

I'm in a bad way and the times are pressing.

STREPS. What money do you mean? AMYN. Why what he borrowed.

STREPS. You are in a bad way, I really think.

AMYN. Driving my four-wheel out I fell, by Zeus.

STREPS. You rave as if you'd fall'n times out-of-mind.

AMYN. I rave? how so? I only claim my own.

STREPS. You can't be quite right, surely. Amyn. Why what mean you?

STREPS. I shrewdly guess your brain's received a shake.

AMYN. I shrewdly guess that you'll receive a summons

If you don't pay my money. STREPS. Well then tell me,

Which theory do you side with, that the rain

Falls fresh each time, or that the Sun draws back

The same old rain, and sends it down again?

AMYN. I'm very sure I neither know nor care.

STEEPS. Not care! good heavens! And do you claim your money, So unenlightened in the Laws of Nature?

AMYN. If you're hard up then, pay me back the Interest

At least. STREPS. Int-er-est? what kind of a beast is that?

AMYN. What else than day by day and month by month

Larger and larger still the silver grows

As time sweeps by. STREPS. Finely and nobly said.

What then! think you the Sea is larger now

Than 'twas last year? AMYN. No surely, 'tis no larger:

It is not right it should be. STREPS. And do you then,

Insatiable grasper! when the Sea,

Receiving all these Rivers, grows no larger,

Do you desire your silver to grow larger?

Come now you prosecute your journey off!

Maris causa hercle istoc ego oculo utor minus: Nam si abstinuissem a mare, tanquam hoc, uterer.

i. e. si abstinuissem amare: and from Diog. Laert. II. xii. 6. (Taüchn.) δ Στίλπων ίδων τον Κράτητα χειμώνος συγκεκαύμενον, ^{*}Ο Κράτης, εἶτε, δοκεῖς μοι χρείαν ἔχειν

ίματίου καινού διτερ ήν, νοῦ καὶ ίματίου. 1280. οὐκ ἀποδιώξει.] Recte habet

1280. οὐκ ἀποδιώξει.] Recte habet ἀποδιώξει; quoniam Danistes hic διώκων erat, Strepsiades φεύγων τὸν διώκοντα. Sic

ΝΕΦΕΛΑΙ.

φέρε μοι τὸ κέντρον. ΑΜ. ταῦτ' ἐγὰ μαρτύρομαι.	
ΣΤ. ὅπαγε, τί μελλεις; οὐκ ελᾶς ὡ σαμφόρα;	
ΑΜ. ταθτ' οὐχ ὕβρις δητ' ἐστίν; ΣΤ. ἄξεις; ἐπιαλῶ	
κευτών ύπο τον πρωκτόν σε τον σειραφόρον.	
φεύγεις ; ἔμελλον σ' ἄρα κινήσειν ἐγὼ	1285
αὐτοῖς τροχοῖς τοῖς σοῖσι καὶ ξυνωρίσιν.	
ΧΟ. οδον τὸ πραγμάτων ἐρᾶν φλαύρων ὁ γὰρ	
γέρων δδ΄ έρασθείς	
άποστερήσαι βούλεται	
τὰ χρήμαθ' ἀδανείσατο	1290
κούκ ἔσθ΄ ὅπως οὐ τήμερον	1200
κουκ εσυ ' σπως ου τημερου' λήψεταί τι πράγμ', δ τοῦ-	
• • • •	
τον ποιήσει τὸν σοφιστὴν ໄσως	
ανθ ων πανουργείν ήρξατ', έξαίφνης κακον λαβείν τι.	1295
οίμαι γὰρ αὐτὸν αὐτίχ' εὐρήσειν ὅπερ	1290
πάλαι ποτ' ἐπέζει,	
είναι του υίον δεινόν οί	
γνώμας εναντίας λέγειν	
τοισιν δικαίοις, ώστε νι-	
κᾶν ἄπαντας οἶσπερ ἄν	1300
ξυγγένηται, καν λέγη παμπόνηρ'.	
ἴσως δ' ἴσως βουλήσεται κἄφωνον αὐτὸν εlvaι. 🦾	
ΣΤ. ἰοὺ ἰού.	
ω γείτονες καὶ ξυγγενεῖς καὶ δημόται,	
άμυνάθετέ μοι τυπτομένο πάση τέχνη.	1305
οίμοι κακοδαίμων της κεφαλης και της γνάθου.	
ω μιαρε, τύπτεις του πατέρα; ΦΕ. φήμ, ω πάτερ.	
ΣΤ. δράθ δμολογούνθ ότι με τύπτει. ΦΕ. καλ μάλα.	
ΣΤ. ὁ μιαρὲ καὶ πατραλοία καὶ τοιχωρύχε.	
ΦΕ. αὐθίς με ταὐτὰ ταῦτα καὶ πλείω λέγε.	1310
αρ' ολσθ' ότι χαίρω πόλλ' ακούων καλ κακά;	
. , , , , , , , , , , , , , , , , , , ,	

in "Opr. 1020, ad Metonem Geometram, Bentley. I have endeavoured to keep up our dramerphoeus σαυτόν ἀπιών ἀλλαχῆ. the allusion in my version.

Here, fetch the whip. AMYN. Bear witness, I appeal.

STREPS. Be off! what won't you? Gee up, forester!

AMYN. I say! a clear assault! STREPS. You won't be off?

I'll stimulate you; Zeus! I'll goad your haunches.

Aha! you run: I thought I'd stir you up

You and your four-wheels and your phaetons!

CHOR. What a thing it is to long for matters which are wrong!

For you see how this old man

Is seeking, if he can

His creditors trepan:

And I confidently say

That he will this very day

Such a blow

Amid his prosperous cheats receive, that he will deeply deeply grieve.

For I think he will discover what has long been boiling over,

That his son has learned the way

All justice to gainsay,

Be it what or where it may:

That he'll trump up any tale,

Right or wrong, and so prevail.

This I know.

Yea! and perchance the time will come when he shall wish his son were dumb.

STREPS.

Oh! Oh!

Help! Murder! Help! O neighbours, kinsfolk, townsmen,

Help, one and all, against this base assault,

Ah! Ah! my cheek! my head! O me, poor devil!

Wretch! do you strike your father? PHEID. Yes, Papa.

STREPS. See! See! he owns he struck me. Pheid. To be sure.

STREPS. Scoundrel! and parricide! and house-breaker!

Phrid. Thank you: go on, go on: do please go on.

Encore! Encore! I revel in reproaches.

jured father, with a view to taking off from the extreme painfulness of the scene.

^{1309.} τοιχωρύχε.] Mr. Mitchell supposes that this word was intended to have a ludicrous effect in the mouth of the in-

ΣΤ. & λακκόπρωκτε. ΦΕ. πάττε πολλοίς τοις ρόδοις.	
ΣΤ. τὸν πατέρα τύπτεις; ΦΕ. κάποφανώ γε νη Δία	
ώς ἐν δίκη σ' ἔτυπτον. ΣΤ. ὧ μιαρώτατε,	
καὶ πῶς γένοιτ' αν πατέρα τύπτειν ἐν δίκη;	1315
ΦΕ. έγωγ' ἀποδείξω, καί σε νικήσω λέγων.	
ΣΤ. τουτί σὺ νικήσεις; ΦΕ. πολύ γε καὶ ράδίως.	
έλοῦ δ' ὁπότερον τοῦν λόγοιν βούλει λέγειν.	
ΣΤ. ποίοιν λόγοιν; ΦΕ. τον κρείττον, ή τον ήττονα;	
ΣΤ. εδιδαξάμην μέντοι σε νη Δί, & μέλε,	1320
τοισιν δικαίοις ἀντιλέγειν, εἰ ταθτά γε	
μέλλεις ἀναπείσειν, ώς δίκαιον καλ καλον	
τον πατέρα τύπτεσθ έστιν ύπο των υίξων.	
ΦΕ. άλλ' οἴομαι μέντοι σ' ἀναπείσειν, ώστε γε	
οὐδ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντερεῖς.	1325
ΣΤ. και μήν δ τι και λέξεις ακούσαι βούλομαι.	
ΧΟ. σὸν ἔργον, ὧ πρεσβῦτα, φροντίζειν ὅπη	
του ἄνδρα κρατήσεις,	
ώς οὖτος, εἰ μή τω 'πεποίθε ω, οὐκ ᾶν ἢν	
ούτως ἀκόλαστος.	1330
άλλ' ἔσθ' ὅτφ θρασύνε ται :	2000
δήλον τὸ λήμ' ἐστὶ τἀνθρώπου.	
άλλ' εξ ότου το πρώτον ήρξαθ' ή μάχη γενέσθαι	
ήδη λέγειν χρή πρὸς χορόν. πάντως δὲ τοῦτο δράσεις.	
ΣΤ. καὶ μὴν δθεν γε πρώτον ἡρξάμεσθα λοιδορείσθαι	1335
έγω φράσω 'πειδή γαρ είστιωμεθ', ώσπερ ίστε,	
πρώτον μέν αὐτὸν τὴν λύραν λαβόντ' έγο 'κέλευσα	
ἄσαι Σιμωνίδου μέλος, τὸν Κρίον, ὡς ἐπέχθη.	

1320. ἐδιδαξάμην.] ἀντὶ τοῦ ἐξεπαίδευσα δι' ἐτέρον τὸ γὰρ ἐδίδαξε δι' ἐαντοῦ.
Scholiast. Compare the sense of διδάξομαι
in 129 with that of δίδαξον in 244 supra,
etc. But οἰκ ἀν διδαξαίμην σ' ἔτι in line
767, seems to run counter to this rule, and
therefore Elmaley would there read διδά-

East' dr. Hermann would make the middle there signify, "I will not take you for my disciple:" but that rendering does not by any means keep up the force of the middle voice. See the note there.

1337. τὴν λύραν.] After a dinner songs called παροινία were sometimes sung by

STREPS. O probed Adulterer. Phrid. Roses from your lips.

STREPS. Strike you your father? PHEID. O dear yes: what's more I'll prove I struck you justly. STREPS. Struck me justly!

Villain! how can you strike a father justly?

Phrid. Yes, and I'll demonstrate it, if you please.

STERPS. Demonstrate this? PHEID. O yes, quite easily.

Come, take your choice, which Logic do you choose?

STREPS. Which what? PREID. Logic: the Better or the Worse?

STERES. Ah, then, in very truth I've had you taught
To reason down all Justice, if you think
You can prove this, that it is just and right
That fathers should be beaten by their sons!

PHEID. Well, Well, I think I'll prove it, if you'll listen, So that even you won't have one word to answer.

STREPS. Come, I should like to hear what you've to say.

Chorus. 'Tis yours, old man, some method to contrive

This fight to win:

He would not without arms wherewith to strive So bold have been.

He knows, be sure, whereon to trust. His eager bearing proves he must.

So come and tell us from what cause this sad dispute began;

Come, tell us how it first arose: do tell us if you can.

STREPS. Well from the very first I will the whole contention shew:

"Twas when I went into the house to feast him, as you know,
I bade him bring his lyre and sing, the supper to adorn,
Some lay of old Simonides, as, how the Ram was shorn:

the guests. Each as he sung took in his hand a lyre or a sprig of myrtle, as a badge of minstrelsy, and passed it on, when he had finished, to his neighbour. Colonel Mure, (iii. 110,) says that the lyre was the badge when a song was to be sung, the myrtle when a passage was to be re-

cited, and refers to these lines as a proof of the correctness of this distinction. Phidippides is requested λαβόντα τὴν λύραν ²ΑΙΣΑΙ. λαβόντα μυρρίνην ΛΕΞΑΙ. On these Scolia, see also Müller's literature of Greece, chap. xiii. sect. 16.

1338. τον Κριόν.] The name of Κριός

	ό δ' εὐθέως ἀρχαῖον εἶν' ἔφασκε τὸ κιθαρίζειν	
	άδειν τε πίνονθ, ώσπερεὶ κάχρυς γυναῖκ' ἀλοῦσαν.	1340
ΦЕ	. οὐ γὰρ τότ' εὐθὺς χρῆν σ' ἀραττεσθαί τε καὶ πατεῖσθαι,	
	ἄδειν κελεύονθ', ώσπερελ τέττιγας έστιῶντα;	
ΣT	τοιαθτα μέντοι καὶ τότ' ἔλεγεν ἔνδον, οἶάπερ νθν,	
	καλ του Σιμωνίδην έφασκ' είναι κακου ποιητήν.	
	κάγω μόλις μεν, άλλ' όμως ήνεσχόμην το πρωτον	1345
	έπειτα δ' εκέλευσ' αὐτὸν άλλα μυρρίνην λαβόντα	
	των Αισχύλου λέξαι τι μοι κάθ ούτος εύθύς είπεν,	
	έγω γαρ Αισχύλον νομίζω πρώτον έν ποιηταις	
	ψόφου πλέων, ἀξύστατον, στόμφακα, κρημνοποιόν;	
	κάνταῦθα πῶς οἰεσθέ μου τὴν καρδίαν ὀρεχθεῖν;	1350
	όμως δὲ τὸν θυμὸν δακών ἔφην, σὺ δ' ἀλλὰ τούτων	
	λέξον τι τῶν νεωτέρων, ἄττ' ἐστὶ τὰ σοφὰ ταῦτα.	
	ό δ' εὐθὺς ἦσ' Εὐριπίδου ῥῆσίν τιν', ὡς ἐκίνει	
	άδελφὸς, ὧλεξίκακε, τὴν ὁμομητρίαν ἀδελφήν.	
	κάγω οὐκέτ' έξηνεσχόμην, άλλ' εὐθὺς έξαράττω	1355
	πολλοίς κακοίς καἰσχροίσι κặτ ἐντεῦθεν, οδον εἰκὸς,	
	έπος πρός έπος ήρειδόμεσθ είθ ούτος επαναπηδά,	
	κάπειτ' ἔφλα με κάσπόδει κάπνυγε κάπέτριβεν.	
ФE	ο ούκουν δικαίως, όστις οὐκ Εὐριπίδην ἐπαινεῖς,	
	σοφώτατον; ΣΤ. σοφώτατόν γ' έκεινον, δι τί σ' είπω;	1360
	άλλ' αδθις αδ τυπτήσομαι. ΦΕ. νη τον Δί, έν δίκη γ' άν.	
ΣT .	καλ πῶς δικαίως; ὅστις ὧναίσχυντέ σ' ἐξέθρεψα,	
	αἰσθανόμενός σου πάντα τραυλίζοντος, ὅ τι νοοίης.	

of Ægina, seems to have excited the punning propensities of the Greeks to a considerable degree. We read of one such joke in Herodotus, vi. 50, another is given in these lines of Simonides quoted by the Scholiast.

έπέξαθ' δ Κριδς ούκ άεικέως έλθων els δένδρων άγλαὸν

Διὸς τέμενος. (Bergk. No. 15.)
I may just observe that Mr. Sewell is

evidently wrong when he would conclude from this passage that Simonides was looked upon as a forerunner of the Sophists (Dialogues of Plato, 244, note): it goes directly against him. He is equally wrong when he refers (Id. 164, note) to the mirre σισύραι of v. 10, as a result of the effeminate teaching of the Sophists: Phidippides had then no inclination whatever to the sophistical doctrines.

But he replied, to sing at meals was coarse and obsolete; Like some old beldame humming airs the while she grinds her wheat.

PHEID. And did you not at once deserve a thrashing, at the least,
To bid me sing at meals, as at some old cicala's feast?

STREPS. You hear him! so he said just now or e'er high words began:
And next he called Simonides a very sorry man.
And when I heard him, I could scarce my rising wrath command;
Yet so I did, and him I bid take myrtle in his hand
And chant some lines from Æschylus, but he replied with ire,
"Believe me I'm not one of those who Æschylus admire,
That rough, unpolished, turgid froth, that mouther of bombast!"
When he said this, my heart began to heave extremely fast;
Yet still I kept my passion down, and said, Then prithee you,
Sing one of those new-fangled songs which modern striplings do.
And he began the shameful tale Euripides has told
How a brother and a sister lived incestuous lives of old.
Then, then I could no more restrain, but first I must confess

We stormed and bandied threat for threat: till out at last he flew,

And smashed and thrashed and thumped and bumped and bruised me black and blue.

PHEID. And rightly too, who coolly dared Euripides to blame,

Most sapient bard. STREPS. Most sapient bard! you, what's your fitting name? Ah! but he'll pummel me again. Pheid. He will: and justly too.

STREPS. What! justly, heartless villain! when 'twas I who nurtured you. I knew your little lisping ways, how soon, you'd hardly think,

With strong abuse I loaded him, and so, as you may guess,

1340. γυναϊκ' άλοῦσαν.] Brunck quotes one of these ἐπιμύλιοι φοαί from Athenæus.

"Αλει μόλα άλει:
 Καὶ γὰρ Πιττακὸς ἀλεῖ,
μεγάλας Μιτυλάνας βασιλεόων.
 Grind, mill, grind:
 Pittacus he doth grind,
 King and Miller combined.

Mr. Grote (part ii. chap. 14.) and Colonel Mure both consider this to be a political

composition, although, as the former remarks, Plutarch and Diogenes Laertius take it literally, and this I think more probable.

1354. ἀδελφός την ἀδελφήν.] Macareus Æoli filius Canacen sororem suam vitiavit, quam ob rem a patre interfectus fuit. Erat hoc argumentum Æoli Euripidei. Ovid Trist. ii. 384. Nobilis est Canace fratris amore sui. Brunck.

εί μέν γε βρῦν είποις, έγω γνούς αν πιειν ἐπέσχον.	
μαμμαν δ αν αιτήσαντος ηκόν σοι φέρων αν άρτον	1365
κακκâν δ' αν οὐκ ἔφθης φράσαι, κάγὼ λαβὼν θύραζε	
έξέφερον αν και προύσχόμην σε σύ δ' έμε νῦν ἀπάγχων	
βοῶντα καὶ κεκραγόθ' ὅτι	
χεζητιώην, οὐκ ἔτλης	
έξω 'ξενεγκεῖν, ὧ μιαρὲ,	1370
θύραζέ μ', άλλα πνυγόμενος	
αὐτοῦ ἀποίησα κακκᾶν.	
ΧΟ. ολμαί γε τῶν νεωτέρων τὰς καρδίας	
πηδαν, 8 τι λέξει.	
εὶ γὰρ τοιαῦτά γ' οὖτος ἐξειργασμένος	1375
λαλῶν ἀναπείσει,	
τὸ δέρμα τῶν γεραιτέρων	
λάβοιμεν αν άλλ' οὐδ' ἐρεβίνθου.	
σον έργον, δ καινών έπων κινητά και μοχλευτά,	
πειθώ τινα ζητείν, όπως δόξεις λέγειν δίκαια.	1380
ΦΕ. ώς ήδὺ καινοίς πράγμασιν και δεξιοίς δμιλείν,	
καὶ τῶν καθεστώτων νόμων ὑπερφρονεῖν δύνασθαι.	
έγω γαρ ότε μεν ίππικη του νουν μόνον προσείχον,	
οὐδ' αν τρί' εἰπεῖν ρήμαθ' οἶός τ' ἢ πρὶν ἐξαμαρτεῖν	
νυνὶ δ' ἐπειδή μ' οὐτοσὶ τούτων ἔπαυσεν αὐτὸς,	1385
γνώμαις δε λεπταις και λόγοις ξύνειμι και μερίμναις,	
οίμαι διδάξειν ώς δίκαιον τον πατέρα κολάζειν.	
ΣΤ. Ιππευε τοίνυν νη Δί', ώς εμουγε κρειττόν έστιν	
ίππων τρέφειν τέθριππον ή τυπτόμενον έπιτριβήναι.	
ΦΕ. ἐκείσε δ' δθεν ἀπέσχισάς με τοῦ λόγου μέτειμι,	1390
καὶ πρῶτ' ἐρήσομαί σε τουτί παιδά μ' ὄντ' ἔτυπτες;	

1875. ἐξειργασμένος.] Est excultus doctrine, arte docendi. Ernesti and Dindorf. There can be, I think, no question whatever that the translation of Bergler (qui patrem verberavit) and Brunck (qui

talia perpetravit) is the only one of which the passage admits. The idea is the same as that expressed by Æschylus, Eum. 490.

1378. λάβοιμεν.] λαμβάνειν is emere, as Bergler remarks, quoting Ranze, 1236,

If you cried "bree!" I guessed your wants, and used to give you drink: If you said "mamm!" I fetched you bread with fond discernment true, And you could hardly say "Cacca!" when through the door I flew And held you out a full arm's length your little needs to do:

But now when I was crying
That I with pain was dying,
You brute! you would not tarry
Me out of doors to carry,
But choking with despair
I've been and done it there.

CHORUS. Sure all young hearts are palpitating now

To hear him plead,

Since if those lips with artful words avow

The daring deed,

And once a favouring verdict win, A fig for every old man's skin.

O thou! who rakest up new thoughts with daring hands profane, Try all you can, ingenious man, that verdict to obtain.

Pheid. How sweet it is these novel arts, these clever words to know,
And have the power established rules and laws to overthrow.

Why in old times when horses were my sole delight, 'twas wonder
If I could say a dozen words without some awful blunder!

But now that he has made me quit that reckless mode of living,
And I have been to subtle thoughts my whole attention giving,
I hope to prove by logic strict 'tis right to beat my father.

STREPS. O! buy your horses back, by Zeus, since I would ten times rather Have to support a four-in-hand, so I be struck no more.

PHEID. Peace. I will now resume the thread where I broke off before.

And first I ask: when I was young, did you not strike me then?

λήψει γὰρ ὀβολοῦ πάνυ καλήν γε καγαθήν, You'll get one for a sixpence, spick and span. With the phrase in the text Brunck compares Plautus Mil. Glor. II. iii. 45. Non ego nunc emam vitam tuam vitiosa nuce. Add Juvenal, Sat. xiv. 153. Tunicam mihi malo lupinse Quam, etc. ΣΤ. ἔγωγέ σ', εὐνοῶν τε καὶ κηδόμενος. ΦΕ. είπε δή μοι, οὐ κάμέ σοι δίκαιόν έστιν εὐνοεῖν δμοίως. τύπτειν τ', ἐπειδήπερ γε τοῦτ' ἔστ' εὐνοεῖν, τὸ τύπτειν ; πῶς γὰρ τὸ μὲν σὸν σῶμα χρὴ πληγῶν ἀθῷον είναι, 1395 τουμον δε μή; και μην έφυν ελεύθερος γε κάγώ. " κλάουσι παίδες, πατέρα δ' οὐ κλάειν δοκείς:" φήσεις νομίζεσθαι σὺ παιδὸς τοῦτο τοῦργον είναι; έγω δέ γ' άντείποιμ' αν ως δίς παίδες οι γέροντες. εἰκός τε μᾶλλον τοὺς γέροντας ή νέους τι κλάειν, 1400 δσφπερ έξαμαρτάνειν ήττον δίκαιον αὐτούς. ΣΤ. άλλ' οὐδαμοῦ νομίζεται τὸν πατέρα τοῦτο πάσχειν. ΦΕ. οὔκουν ἀνὴρ ὁ τὸν νόμον θεὶς τοῦτον ἢν τὸ πρῶτον, ώσπερ σὺ κάγὼ, καὶ λέγων ἔπειθε τοὺς παλαιούς; ήττον τί δητ' έξεστι κάμοι καινόν αθ τό λοιπόν 1405 θείναι νόμον τοῖς υἱέσιν, τοὺς πατέρας ἀντιτύπτειν; δσας δὲ πληγὰς εἴχομεν πρὶν τὸν νόμον τεθῆναι, άφίεμεν, και δίδομεν αὐτοῖς προίκα συγκεκόφθαι.

1897. This line is parodied from Eurip. Alcest. 691. χαίρειε όρῶν φῶς, πατέρα ở οὐ χαίρειν δοκεῖς; (" which is quoted Thesmoph. 194." Kuster.) It comes from the speech of the selfish Pheres to his infinitely more selfish son, Admetus. Bergler compares also Hecuba, 1256, ἀλγεῖς. τί ở, ἡμᾶς παιδὸς οὐκ ἀλγεῖν δοκεῖς;

1899. δis παίδες οἱ γέροντες.] The Scholiast gives several illustrations of this proverb. Πάλιν γὰρ αδθις παίδες οἱ γήροντες ἀνήρ (Sophocles). δὶς παίδες οἱ γέροντες ὀρθῷ τῷ λόγῳ (Theopompus). Αρ' ὡς ἔοικε, δὶς γένοιτ' ἀν παῖς γέρων (Plato Comicus). Mr. Mitchell adds Plato, Laws I. οὐ

μόνον ἄρ', ὡς ἔοικεν, ὁ γέρων δὶς παῖς γίγνοιτ' ἄν, ἀλλὰ καὶ ὁ μεθυσθείς. I add Plato, Αχίοςhus, 367, Β. τῷ νῷ δὶς παῖδες οἱ γέρουτες γίγνονται. Cratinus (ap. Schol. Plat. l. c.) ἀληθής ὁ λόγος, ὡς δὶς παῖς [ἐστὶν ὁ] γέρων. and Æsch. Eum. 38. δείσασα γὰρ γραῦς, οὐδέν ἀντίπαις μὲν οὖν, though this is in a rather different signification.

1403. οδκουν ἀνὴρ ὁ τὸν νόμον θείε.] No: for οὐδεὶς οἶδεν εξ ὅτον 'φάνη, as Sophocles says in that noble passage, so frequently quoted by both Ancients and Moderns, wherein Antigone condemns the unjust proclamation of Creon: I append a translation.

It was not Zeus whose voice pronounced those words, Nor Hell's dread Potentate, eternal Justice, STREPS. Yea: for I loved and cherished you. Pheid. Well solve me this again, Is it not just that I your son should cherish you alike,
And strike you, since, as you observe, to cherish means to strike?
What! must my body needs be scourged and pounded black and blue And yours be scathless? was not I as much freeborn as you?
"Children are whipped, and shall not sires be whipped?"
Perhaps you'll urge that children's minds alone are taught by blows:—
Well: Age is Second Childhood then: that everybody knows.
And as by old experience Age should guide its steps more clearly,
So when they err, they surely should be punished more severely.

STERPS. But Law goes everywhere for me: deny it, if you can.

PHEID. Well was not he who made the law, a man, a mortal man,

As you or I, who in old times talked over all the crowd?

And think you that to you or me the same is not allowed

To change it, so that sons by blows should keep their fathers steady?

Still, we'll be liberal, and blows which we've received already

We will forget, we'll have no ex-post-facto legislation.

Who sanctioned upon earth such laws as these. Nor deemed I that thy heraldings, frail mortal, Could overleap the unwritten Ordinance, The everlasting Mandates of the Gods.

Mandates eternal! not To-day's vain growth, Nor Yesterday's. Their Birth-time who shall say! Shall Man's imperious temper force my will To slight those dread Decrees, and, slighting, pay Just penalty to Heaven! It shall not be.

With regard to the antiquity of the particular law before us, in Greece, Stanley [ad Æschylus Supplices, 708,

τὸ γὰρ τεκόντων σέβας τρίτον (one of three) τόδ' ἐν Θεσμίοις Δίκας γέγρανται μεγιστοτίμου.] refers to Xenocrates the philosopher, who says (apud Porphyrium) that there were in his time three laws of Triptolemus still in force at Kleusis. Τοὺς γονεῖς τιμῷν. Honour thy father and thy mother. Θεοὺς καρποῖς ἀγάλλειν. Offer to the Gods the fruits of thy field. Ζῶα μὴ σίνεσθην. Use not animals for sacrifice (cf. supra ad 971). The duty of filial obedience had been strongly insisted upon by the Just Logic, supra, 981—986, as it is also by Aristotle, Ethics, viii. 14.

σκέψαι δὲ τοὺς ἀλεκτρυόνας καὶ τἄλλα τὰ βοτὰ ταυτὶ,	
ώς τους πατέρας αμύνεται καίτοι τι διαφέρουσιν	1410
ήμων εκείνοι, πλην ότι ψηφίσματ' ου γράφουσιν;	
ΣΤ. τί δητ', ἐπειδη τοὺς ἀλεκτρυόνας ἄπαντα μιμεί,	
οὐκ ἐσθίεις καλ τὴν κόπρον κἀπλ ξύλου καθεύδεις;	
ΦΕ. οὐ ταυτὸν, ὧ τᾶν, ἐστιν, οὐδ ἄν Σωκράτει δοκοίη.	
ΣΤ. πρὸς ταῦτα μὴ τύπτ' εἰ δὲ μὴ, σαυτόν ποτ' αἰτιάσει.	1415
ΦΕ. καὶ πῶς; ΣΤ. ἐπεὶ σὲ μὲν δίκαιός εἰμ' ἐγὰ κολάζειν,	
σύ δ, ην γένηταί σοι, τὸν υίόν. ΦΕ. ην δὲ μη γένηται,	
μάτην εμοί κεκλαύσεται, συ δ' έγχανών τεθνήξεις.	
ΣΤ. εμοί μεν, ωνδρες ήλικες, δοκεί λέγειν δίκαια	
κάμουγε συγχωρείν δοκεί τούτοισι τάπιεική.	1420
κλάειν γὰρ ἡμᾶς εἰκός ἐστ', ἡν μὴ δίκαια δρῶμεν.	
ΦΕ. σκέψαι δε χάτεραν ετι γνώμην. ΣΤ. άπο γαρ ολούμαι.	
ΦΕ. καὶ μὴν ἴσως γ' οὐκ ἀχθέσει παθών α νῦν πέπονθας.	
ΣΤ. πῶς δή; δίδαξου γὰρ τί μ' ἐκ τούτων ἐπωφελήσεις.	
ΦΕ. την μητέρ' ώσπερ καὶ σὲ τυπτήσω. ΣΤ. τί φής; τί φης σύ;	1425
τοῦθ' ἔτερον αὖ μείζον κακόν. ΦΕ. τί δ, ην ἔχων τὸν ήττω	
λόγον σε νικήσω λέγων την μητέρ' ώς τύπτειν χρεών;	
ΣΤ. τί δ' ἄλλο γ'; ην ταυτί ποιῆς,	
οὐδέν σε κωλύσει σεαυ-	
τὸν ἐμβαλεῖν ἐς τὸ βάραθρον	1430
μετὰ Σωκράτους καὶ τὸν λόγον τὸν ἦττω. ταυτὶ δι' ὑμᾶς, ὧ Νεφέλαι, πέπουθ' ἐγὼ,	

1422. ἀπὸ γὰρ ὁλοῦμαι. It is not quite certain whether this means "I shall die if I do:" or "I shall die if I don't:" or "I will die first." The last is the meaning most adopted: I have followed the first.

1425. $\tau i \phi \hat{y}_i s$.] The horror with which Strepsiades receives this unnatural pro-

posal of the young man to beat his mother, notwithstanding his own complaints against her at the commencement of the play, and his recent concession that sons have a right to beat their fathers, proves, as has been observed, the deep insight into nature possessed by Aristophanes. —Look at the game-coeks, look at all the animal creation,
Do not they beat their parents? Aye: I say then, that in fact
They are as we, except that they no special laws enact.

STREPS. Why don't you then, if always where the game-cock leads you follow, Ascend your perch to roost at night, and dirt and ordure swallow?

PHEID. The case is different there, old man, as Socrates would see.

STREPS. Well then you'll blame yourself at last, if you keep striking me.

Pheid. How so? Streets. Why, if it's right for me to punish you my son, You can, if you have got one, yours. Pheid. Are but suppose I've none. Then having gulled me you will die, while I've been flogged in vain.

STREPS. Good friends! I really think he has some reason to complain.

I must concede he's put the case in quite a novel light:

I really think we should be flogged unless we act aright!

Pheno. Look to a fresh idea then.

Streps. He'll be my death I vow.

Pheid. Yet then perhaps you will not grudge ev'n what you suffer now.

STREPS. How! will you make me like the blows which I've received to-day?

PHEID. Yes, for I'll beat my mother too. STREPS. What! What is that you say!

Why this is worse than all. Pheid. But what, if as I proved the other By the same Logic I can prove 'tis right to beat my mother?

STREPS. Aye! what indeed! if this you plead,

If this you think to win,
Why then, for all I care, you may
To the Accursed Gulf convey
Yourself with all your learning new,
Your master, and your Logic too,
And tumble headlong in.

O Clouds! O Clouds! I owe all this to you!

1430. βάραθρον.] This gulf is mentioned again in the Knights, Frogs, and Plutus: it was the place where the Athenians cast condemned criminals, as the Lacedsemonians did in their Cæadas. It

was situated behind the Acropolis. Fischer, in his note to Plutus, 431, remarks that the public executioner was hence called δ ἐπὶ τῷ δρύγματι.

ύμιν ἀναθεὶς ἄπαντα τἀμὰ πράγματα.	
ΧΟ. αὐτὸς μὲν οὖν σαυτῷ σὺ τούτων αἴτιος,	1435
στρέψας σεαυτον ές πονηρά πράγματα.	
ΣΤ. τί δητα ταῦτ' οὔ μοι τότ' ηγορεύετε,	
άλλ' ἄνδρ' ἄγροικον καὶ γέροντ' ἐπήρετε;	
ΧΟ. ήμεις ποιούμεν ταύθ' εκάστοθ' δυτιν' αν	
γνωμεν πονηρων δυτ' έραστην πραγμάτων,	1440
έως αν αὐτὸν ἐμβάλωμεν εἰς κακὸν,	
δπως Δν είδη τοὺς θεοὺς δεδοικέναι.	
ΣΤ. ο μοι, πονηρά γ', & Νεφέλαι, δίκαια δέ.	
οὐ γάρ μ' ἐχρῆν τὰ χρήμαθ' ἀδανεισάμην	
ἀποστερεῖν. νῦν οὖν ὅπως, ὦ φίλτατε,	1445
τὸν Χαιρεφῶντα τὸν μιαρὸν καὶ Σωκράτη	
ἀπολεις, μετ' ἐμοῦ γ' ἔλθ', οι σὲ κἄμ' ἐξηπάτων.	
ΦΕ. άλλ' οὐκ ἃν άδικήσαιμι τοὺς διδασκάλους.	
ΣΤ. ναὶ ναὶ, καταιδέσθητι πατρφον Δία.	
ΦΕ. ιδού γε Δία πατρφον ώς άρχαιος εί.	1450
Ζεύς γάρ τις έστιν; ΣΤ. έστιν. ΦΕ. ούκ έστιν γ' έπεὶ	
Δίνος βασιλεύει, τὸν Δί' ἐξεληλακώς.	
ΣΤ. οὐκ ἐξελήλακ' ἀλλ' ἐγω τοῦτ' φόμην,	
διὰ τουτουὶ τὸν Δίνου. οἴμοι δείλαιος,	
ότε καλ σε χυτρεοῦν όντα θεὸν ἡγησάμην.	1455
ΦΕ. ἐνταῦθα σαυτῷ παραφρόνει καὶ φληνάφα.	
ΣΤ. οἴμοι παρανοίας ώς ἐμαινόμην ἄρα,	
δτ' εξέβαλλον τους θεους διά Σωκράτη.	

1450. In this line Phidippides retorts upon his father his own expression, supra 809: as, infra 1484, Strepsiades pays the same compliment to Socrates, by turning upon him the words he had used supra 225.

1455. χυτρεοῦν.] Est juxta veteres

magistros κεραμεοῦν βαθὺ ποτήριον, ὁ καλεῖται δῖνος, ὅπερ ἄνω εὐρύτερον δν, κάτω els ὀξὸ λήγει. In vestibulo ædium solebant Athenienses columnam statuere in honorem Apollinis, quam ᾿Αγυιᾶ vocabant. Probabile est, Comicum, ut Socratem perstringeret, ostenderetque receptas religiWhy did I let you manage my affairs!

CHORUS. Nay, nay, old man, you owe it to yourself.

Why didst thou turn to wicked practices?

STREPS. Ah, but ye should have asked me that before, And not have spurred a poor old fool to evil.

CHORUS. Such is our plan. We find a man

On evil thoughts intent,

Guide him along to shame and wrong,

Then leave him to repent.

STREPS. Hard words, alas! yet not more hard than just.

It was not right unfairly to keep back

The money that I borrowed. Come, my darling,

Come and destroy that filthy Chærephon

And Socrates; for they've deceived us both!

PHEID. No. I will lift no hand against my Tutors.

STREPS. Yes do, come, reverence Paternal Zeus.

PHEID. Look there! Paternal Zeus! what an old fool.

Is there a Zeus? STREPS. There is. PHEID. There is no Zeus.

Young Vortex reigns, and he has turned out Zeus.

STREPS. No Vortex reigns: no vortices! no eddies!

'Twas I was such a-n-eddy. Fool that I was,

To think a piece of earthenware a God.

Pheid. Well rave away, talk nonsense to yourself.

STREPS. O! fool, fool, how mad I must have been

To cast away the Gods, for Socrates.

ones ab eo contemni, scholam illius in scena exhibuisse, cujus in vestibulo non 'Ayvie's erat, sed fictile vas aliquod magnum, ad formam supra descripti poculi effictum: idque ostendens rusticus ait "sed ego tum arbitrabar Jovem esse turbinem hunc." Brunck (accepting Bent-

ley and Küster's highly ingenious, but perhaps unnecessary emendation ἐγὰ τότ' εἰδμην Δία τουτονὶ τὸν δῖνον). So the Scholiast and Bergler: and although I cannot think this interpretation satisfactory, I do not know that there is anything better to be offered.

άλλ', & φίλ' Έρμη, μηδαμώς θύμαινέ μοι,

and the separation of the second	
μηδέ μ' ἐπιτρίψης, ἀλλά συγγνώμην ἔχε	1460
ἐμοῦ παρανοήσαντος ἀδολεσχί α.	
καί μοι γενού ξύμβουλος, εξτ' αὐτούς γραφήν	
διωκάθω γραψάμενος, είθ δ τι σοι δοκεί.	
όρθως παραινείς οὐκ ἐων δικορραφείν,	
άλλ' ώς τάχιστ' έμπιπράναι την οίκιαν	1465
τῶν ἀδολεσχῶν. δεῦρο δεῦρ', ὧ Βανθία,	
κλίμακα λαβών έξελθε καὶ σμινύην φέρων,	
κάπειτ' επαναβάς επί το φροντιστήριον	
τὸ τέγος κατάσκαπτ', εἰ φιλεῖς τὸν δεσπότην,	
ξως αν αυτοίς εμβάλης την οικίαν·	1470
έμοι δε δάδ' ενεγκάτω τις ημμένην,	
κάγω τιν' αὐτῶν τήμερον δοῦναι δίκην	
έμοι ποιήσω, κει σφόδρ' εἴσ' αλαζόνες.	
MAO. A. loù loú.	
ΣΤ. σου έργου, & δάς, ίέναι πολλήν φλόγα.	1475
ΜΑΘ. Α. ἄνθρωπε, τί ποιεις; ΣΤ. ὅ τι ποιῶ; τί δ' ἄλλο γ' ἡ	
διαλεπτολογούμαι ταις δοκοίς της οἰκίας.	
ΜΑΘ. Β. οίμοι, τίς ήμων πυρπολεί την οίκίαν;	
ΣΤ. εκείνος οδπερ θολμάτιον είλήφατε.	
ΜΑΘ. Γ. ἀπολεῖς ἀπολεῖς. ΣΤ. τοῦτ' αὐτὸ γὰρ καὶ βούλομαι,	1480
ην η σμινύη μοι μη προδφ τας έλπίδας,	
η 'γω πρότερόν πως ἐκτραχηλισθώ πεσών.	
ΣΩ. οὖτος, τί ποιεῖς ἐτεὸν, οὑπὶ τοῦ τέγους;	
ΣΤ. ἀεροβατῶ, καὶ περιφρονῶ τὸν ήλιον.	

1459. 'Ερμῆ.'] A statue of Hermes called Στροφαΐος was placed at the door of houses ἐπὶ ἀποτροπῷ τῶν ἄλλων κλεπτῶν, says the Scholiast at Plutus 1153. These were the famous Hermæ, whose mutilation, not ten years after, may be said to have changed the results of the Peloponnesian

War, and, with it, the destiny of the world. Mr. Grote (History of Greece, part ii. chap. 58. ad init.) describes their appearance thus: "These Hermæ, or half-statues of the God Hermes, were blocks of marble about the height of the human figure. The upper part was cut into a

Yet Hermes, gracious Hermes, be not angry
Nor crush me utterly, but look with mercy
On faults to which his idle talk hath led me.
And lend thy counsel; tell me, had I better
Plague them with lawsuits, or how else annoy them.
(Affects to listen.)

Good: your advice is good: I'll have no lawsuits,
I'll go at once and set their house on fire,
The prating rascals. Here, here, Xanthias,
Quick, quick here, bring your ladder and your pitchfork,
Climb to the roof of their vile thinking-house,
Dig at their tiles, dig stoutly, an' thou lovest me,
Tumble the very house about their ears.
And some one fetch me here a lighted torch,
And I'll soon see if, boasters as they are,
They won't repent of what they've done to me.

STUDENT 1. O dear! O dear!

STREPS. Now, now, my torch, send out a lusty flame.

STUD. 1. Man! what are you at there? STREPS. What am I at? I'll tell you.

I'm splitting straws with your house-rafters here. STUD. 2. Oh me! who's been and set our house on fire?

STREPS. Who was it, think you, that you stole the cloke from?

STUD. 3. O Murder! Murder! STREPS. That's the very thing,

Unless this pick prove traitor to my hopes,

Or I fall down, and break my blessed neck.

Socr. Hollo! what are you at, up on our roof? STREPS. I walk on air, and contemplate the Sun.

head, face, neck, and bust: the lower part was left as a quadrangular pillar, broad at the base, without arms, body, or legs." 1466. τῶν ἀδολεσχῶν.] Rupolis (quoted by Mr. Mitchell, ad loc.) anxiously adds his name to the assailants of Socrates on this ground.

μισώ δὲ κάγὰ Ζωκράτη, τὸν πτωχὸν ἀδολέσχην, δε τάλλα μὲν πεφρόντικεν, πόθεν δὲ καταφαγεῖν ἔχοι, τούτου κατημέληκε. ΣΩ. οίμοι τάλας, δείλαιος ἀποπνυγήσομαι.

1485

ΧΑ. έγω δε κακοδαίμων γε κατακαυθήσομαι.

ΣΤ. τί γὰρ μαθόντ' ἐς τοὺς θεοὺς ὑβριζέτην, καὶ τῆς Σελήνης ἐσκοπεῖσθον τὴν ἔδραν; δίωκε, βάλλε, παῖε, πολλῶν οἴνεκα, μάλιστα δ' εἰδως τοὺς θεοὺς ὡς ἡδίκουν.

1490

ΧΟ. ἡγεῖσθ ἔξω κεχόρευται γὰρ μετρίως τό γε τήμερου ήμῶν.

1485. ἀποπινήσομαι.] Mr. Grote (History of Greece, part ii. chap. 37, ad fin.) is probably right in suggesting that

Aristophanes took this idea from the actual circumstances attending the subversion of the Pythagorean order in Croton, Socr. O! I shall suffocate. O dear! O dear!

Cherephon. And I, poor devil, shall be burnt to death.

Streps. For with what aim did ye insult the Gods,

And pry around the dwellings of the Moon?

Strike, smite them, spare them not, for many reasons,

But most because they have blasphemed the Gods!

Chorus. Lead out of the way: for I think we may say

We have acted our part pretty middling to-day.

when their school was set on fire, and very according to one tradition, was the airos, many perished in the flames, among whom, the great Master himself.

ADDENDA.

Page 1, note.

For "the ἀλεκτροφωνία, or third watch of the night, having passed," it would have been more correct to have said "the ἀλεκτοροφωνία, or signal of the presence of the fourth watch of the night, having passed." See Grotius and Bochart (apud Pole's Synopsis Criticorum) on St. Matthew xxvi. 34. In the second line of the text if we do not, with Ernesti and Reisig, put a colon after δσον, it is much better to suppose ὅσον to be used for ὡs, than to adopt Hermann's explanation τόσον, ὅσον ἀπέραντον.

Page 7, line 48, translation.

For "Cæsyra" here and in the note, read "Cæsyra."

Page 8, line 65, note.

This note proceeds on the supposition that τοῦ πάππου means "the grandfather of *Phidippides*," Phidon and Phidonides being considered different forms of one and the same name. See Dindorf at v. 134. Yet τοῦ πάππου may with equal probability signify "the grandfather of *Strepsiades*," in which case Phidon would be the son of Phidonides, as in Thucydides i. 61, Callias is the son of Calliades. For "Persia" towards the close of the note should be read more strictly "Media."

Page 20, line 209.

ώs.] Elmsley's interpretation of this word (given by Mitchell) is not altogether satisfactory, nor are the instances there quoted in all respects similar. A closer parallel would have been Sophocles, Ajax 39, where again I cannot agree with Wünder's interpretation. In both passages ως seems to signify "be assured

that," "believe that," "toth or some such word being perhaps understood. In Acharnians 335 it signifies "being assured that," "in the belief that."

Page 30, line 322.

Hermann gives a remarkably ingenious theory on the composition of this line. He thinks it has arisen from a collection of glosses on the two preceding lines. Ad φίρε ascripserat aliquis, ως οὐ καθορών. scil. ψησὶ ταῦτα. Ad αδται πλάγιαι,—παρὰ τὴν εἴσοδον. Ad τί τὸ χρῆμα,—ἤδη νῦν ως μόλις ὁρῶν vel ἀθρῶν. Such an interpolation might easily be conceived. For instance, the scholium on 1131 might well be foisted into the text,

τουτονί πρώτον λαβέ τον θύλακον δοτις έστι μεστος άλφίτων.

Page 49, line 531, note.

See also the prologues to "the Fox," and the "Every Man in his Humour," of Ben Jonson, where he says he scorns to employ the usual claptrap jests, but adopts "deeds and Language [inn] such as Men do use, and persons such as Comedy would choose, &c," and compare this with the analogy between the Prologue of the English, and the Parabasis of the Greek drama, mentioned in the note on v. 500.

Page 102, line 1161.

κακουργοῦντ' οἶδ' ὅτι.] There is certainly a difficulty about these words, which has not been sufficiently cleared up. Bentley proposes to substitute for οἶδ' ὅτι the words εὖ ποιεῦν οι εὐνοεῦν, but this is manifestly too great a departure from the reading of the MSS. Another emendation which I think I have somewhere seen, αὖ παθεῦν, is liable to the same objection. Whether any alteration is necessary, and whether, if so, κακουργεῦν οὐδένα is admissible, I leave to the judgment of others.

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